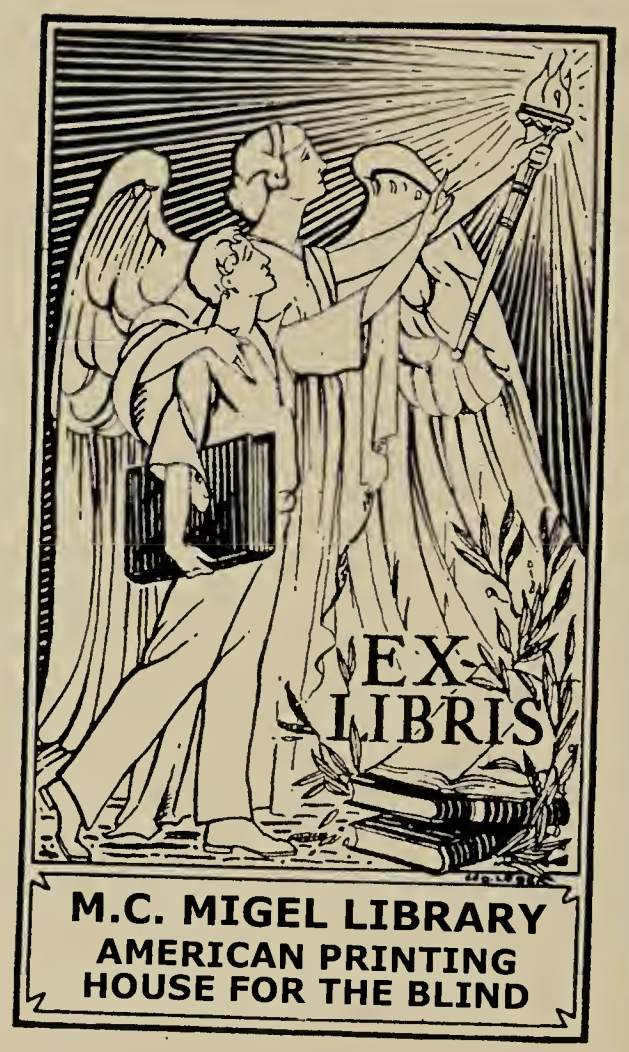
INTRODUCTION TO
BRAILLE MUSIC TRANSCRIPTION

by

Mary Turner De Garmo

DIVISION FOR THE BLIND AND PHYSICALLY HANDICAPPED
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INTRODUCTION TO
BRAILLE MUSIC TRANSCRIPTION

by

Mary Turner De Garmo

Member, Advisory Committee on Braille Music, AAWB-AEVH Braille Authority
Braille Division, Berkeley Chapter, American Red Cross
Music Specialist, California Transcribers and Educators
of the Visually Handicapped

Edited and Adapted for The Library of Congress
Division for the Blind and Physically Handicapped

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Washington: 1974

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CONTENTS

CHAPTERS		PAGE
1.	FORMATION OF THE BRAILLE NOTE	1
2.	EIGHTH NOTES, THE EIGHTH REST, AND OTHER BASIC SIGNS	2
3.	QUARTER NOTES AND THE QUARTER REST	7
4.	HALF NOTES AND THE HALF REST	11
5.	WHOLE NOTES, THE WHOLE REST AND THE MEASURE REST	16
6.	ACCIDENTALS	23
7.	SIGNATURES, TEMPO, AND MOOD	27
8.	OCTAVE MARKS	31
9.	FINGERING	37
10.	FORMAT FOR INSTRUMENTAL MUSIC (Non-keyboard)	41
11.	SLURS (Phrasing)	48
12.	LETTERS, ABBREVIATIONS, AND WORDS OF EXPRESSION	55
13.	SYMBOLS OF EXPRESSION AND EXECUTION	63
14.	SMALLER VALUES AND REGULAR NOTE-GROUPING	69
15.	IRREGULAR NOTE-GROUPING	79
16.	MEASURE REPEATS SHOWN WITH THE BRAILLE REPEAT SIGN	86
17.	MEASURE REPEATS SHOWN WITH NUMBERS, BRAILLE SEGNO, AND BRAILLE DA CAPO	94
18.	PART-MEASURE REPEATS	105
19.	PRINT REPEATS	114
20.	FRACTIONING, TREMOLO, AND ORNAMENTS	125
21.	PIANO AND ORGAN MUSIC	135
22.	INTERVAL SIGNS, CHORDS, AND RELATED USE OF COMMON SYMBOLS AND PROCEDURES	157
23.	IN-ACCORDS AND STEM SIGNS	172
24.	ADDITIONAL FORMATS FOR KEYBOARD MUSIC	190
25.	VOCAL MUSIC	201
26.	MUSIC FOR STRINGED INSTRUMENTS (Played With A Bow)	219
27.	ACCORDION MUSIC	229
28.	DRUM MUSIC	238
29.	MISCELLANEOUS SIGNS AND PROCEDURES	245
INDEX		254

INTRODUCTION

The present form of this manual is the result of a cooperative effort of individuals and organizations having a common goal: making more musical scores and instructional material available to blind persons. A knowledge of music must be combined with a knowledge of the braille musical notation to achieve this end. Because that combination of knowledge is relatively scarce, it is hoped that volunteers will become interested in joining the ranks of those already active in producing the required braille materials for which there is a great demand.

Actual use of this manual may well suggest changes or additions which should be made to later editions. Comments and recommendations on how to improve its usefulness are requested, and should be addressed to:

Division for the Blind and Physically Handicapped
The Library of Congress
Washington, D. C. 20542

In addition to the acknowledgments made elsewhere, special appreciation is extended to the following publishers for use of the excerpts which serve as examples throughout the text.

Boston Music Company: from *Bach for Beginners in Organ-Playing*, "Gigue", Exercise 21-8; "Prelude in C", Examples 24-4 and 24-5; "Prelude in C" (Pro organ pleno), Exercise 24-3; from *Tune a Day* (Violin) Book 3, Example 26-2, 5, 12, 13, and Exercise 26-1.

Editions G. Delrieu & Company, Nice, France: from *Le Jeune Violoncellisto*, 3B, Transcription et Revision par L-R. Feuillard, "Chant populaire", Schumann, Example 26-16; "Minuetto", Ch. Buterne, Example 26-17; "Minute", Beethoven, Example 26-18; "Bourree" D'Hervelois, Exercise 26-9. Used with the kind permission of Editions G. Delrieu & Company.

Follett Publishing Company, Chicago, Illinois: from *Voices of the World*, "Cherry Blooms", Example 25-19; from *Music Through the Year*, "Cradle Song", Example 25-20.

J. Curwen & Sons, London, England: from *Birchard Music Series*, Book 7, "The Turtle Dove", Example 25-16.

Louise C. Barker: from Silver Burdett's *Music Around the World* (Music for Living Series), "Tafti Hindi", Exercise 25-5.

Rubank Inc., Chicago, Illinois: from accompaniment for *Encore Folio for Clarinet*, music for Exercises 22-4, 22-6 through 9, and Exercises 23-2, 4, and 7; from *Intermediate Method for Clarinet* and *Advanced Method for Saxophone*, Exercises 20-1 through 4, 20-6 through 20-10; from *Elementary Method for Cello*, Exercises 26-2, 3, 5, and 7; from *Elementary Method for Drum*, Examples and Exercises for Chapter 28.

Sam Fox Publishing Company, New York: from *Sedlon Accordion Method*, copyright 1939, by Sam Fox Publishing Company, and used by permission, selected Examples and Exercises for accordion music, Chapter 27.

Silver Burdette Company, Morristown, New Jersey: from *Music in Our Country*, and *Music Around the World*, (Music for Living Series), music for Examples 25-1, 2, 3, 5, 8, 10, 12 through 15, and 21; Exercises 25-1, 2, 3, 6, 7, 8, 9, and 10.

Summy-Birchard Company, Evanston, Illinois: from *Birchard Music Series*, Book 7 copyright 1959 by Summy-Birchard, all rights reserved, and used by permission, "He Shall Feed His Flock", Example 25-6; "The Nightingale", Example 25-7; "Volga Boatman", Example 25-9; "Skye Boating Song", Example 25-17; "O Rest in the Lord", Exercise 25-4, and "O Lord Most Holy", Exercise 25-11.

The H. W. Gray Company, Inc., New York: Searle Wright's *Carol-Prelude* on "Greensleeves", Example 21-36. Used by permission.

Robert S. Bray
Chief, Division for the
Blind and Physically
Handicapped

FOREWORD

The Need for Music Transcribers

Three groups in particular need the services of music transcribers: (1) blind children who attend public schools; (2) blind children who attend residential schools; and (3) blind adult musicians, both professional and nonprofessional.

With thousands of blind children attending regular public schools (some 58 percent) along with the sighted under the integrated program that has been adopted by many states, the need for music transcribers is growing rapidly. For such subjects as English, foreign languages, science, mathematics, etc., there is usually at least one set text. This text may be supplied in press braille through the state, or it may be transcribed or recorded ahead of time by a volunteer. In the music field, however, there is no set text. The individual band, orchestral, or choral part that the blind child may need changes constantly, according to the selections made from time to time by each particular musical director. Without the services of a trained volunteer music transcriber who can turn out this material rapidly, such a child does not have the chance of being able to take his rightful place in the music program that is offered by the school, no matter how talented he may be. Furthermore, he will very likely be unable to study privately with a sighted teacher, if he should so desire, unless the teacher can freely choose the music to be studied. Such freedom can be assured only if a transcriber can be found who is able and willing to provide the scores.

The music transcriber can also serve pupils who attend the residential schools. Although press-braille music is available to them, the choice of material is limited to specific selections that are listed in the music catalogs. In some fields such as keyboard music, the choice is wide; for some instruments the choice is very limited.

The braille music transcriber can also serve blind professional musicians—those who are teaching blind or sighted children or performing professionally in any field of music—by enabling them to broaden their choice of selections and by giving them access to new materials which otherwise might not be available.

In addition to serving the above-mentioned groups directly, the transcriber also can serve them indirectly (and single individuals as well) through the Library of Congress, which tries to provide materials requested by the blind from any place in the United States. This book is designed to train such transcribers, as well as those who wish to work for individuals, so that the national program of providing music for the blind can meet the increasing need.

PREFACE

There has been a definite need for a simple, basic book of instruction in transcribing printed music into braille, designed for the transcriber rather than the reader, written from his viewpoint, and geared to his particular problems. Ideally, such a book should free him from the time-consuming and often frustrating necessity of turning to many different sources for the particular information he needs during the initial learning period. Since he must always work directly from the print, the book, above all, should give him an insight into how to examine the printed music and how best to interpret it for the specific purposes of braille transcription. Because of the very nature of music itself, there are situations for which definite, absolute rules cannot be spelled out. The transcriber must then use his judgment as to how he can best convey the structure of what he sees to the reader—a necessity which often disconcerts the novice who usually comes from the field of literary transcription where a rule and example exist for nearly every contingency. The music transcriber's text should help him develop such a sense of judgment.

This book has been written with the hope that it will provide the instruction and guidance that the beginning transcribing student needs. It contains basic information about common music signs and general rules for transcribing music of medium difficulty for the average reader. It does not attempt to present music of a complex or highly specialized nature. However, those braillists who later go into such fields should be able to use the insight it provides as a basis for logically solving future problems as they arise.

In addition to instruction in keyboard transcription, emphasis is also given to the specific types of music that the braillist and the resource teacher are more and more called upon to reproduce for school children. Most of these requests are for orchestral or band parts for individual instruments, solos for such instruments, and simple songs. Instruction also is given for accordion music, and a certain amount of information is presented concerning drum scores.

Many examples of print music that often cause the transcriber difficulty are shown together with their braille counterparts. The melodies in the beginning lessons have been especially manipulated so as to require only the signs and characters which have been introduced up to that stage of development. Some quick memory aids are presented for learning some of the more important signs. The question of format for each of the different types of music, often a thorny one for the beginner, is discussed and illustrated.

The student transcriber can use this book as a stepping-stone to the better comprehension and interpretation of the braille music code as set forth in the *Revised International Manual of Braille Music Notation 1956* and *Lessons in Braille Music*. Rules presented here conform to those presented in the above-mentioned books. The first of these, referred to from this point on as "the *Manual*," is the authorized reference and contains the rules and regulations of the music code. It was compiled by H. V. Spanner, Music Secretary, World Council for the Welfare of the Blind, and World Braille Council, to codify the decisions of the Paris Conference of 1954 on braille music notation. The second book was prepared by Mr. Spanner to be used in conjunction with the *Manual* and was then edited to conform with American usage by Harry J. Ditzler, Chairman of the Music Advisory Sub-Committee of the then American Joint Uniform Braille Committee. The 1961 editions of these texts were authorized by the joint Braille Authority of the American Association of Instructors of the Blind (AAIB) and the American Association of Workers for the Blind (AAWB) and were published by the American Printing House for the Blind in that same year. The *Manual* is an indispensable book for the music braillist, and its companion book, also referred to throughout the following pages, will also be of value from time to time. Both of these books may be purchased from the American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, Kentucky 40206.

The music code employs the same six-dot cell and the same 63 basic characters as the literary code; but each character has a different and usually unrelated meaning in the two codes. In this book, all examples and illustrations are shown only as they would be written with a braillewriter. Those who use a slate should think of them as examples for reading and should reverse them for purposes of writing. Also, in giving directions for transcribing, references to "keys" pertain to the keys of the braillewriter.

It is taken for granted, without question, that anyone seriously entering the field of music transcription has been, or is in the process of being, certified by the Library of Congress as a literary braillist. (This knowledge is important because of titles, explanations, and terms of expression found in music and the discipline exacted by the preliminary study of the literary code.) However, it is hoped that even the casual reader will find the book interesting and informative and that he may gain some idea of how the music code works.

The author wishes to acknowledge, with gratitude, the invaluable assistance generously given to her by the following people: Edward W. Jenkins, Perkins School for the Blind; Janiece Avery Conard, Library of Congress; Nelle H. Edwards, American Printing House for the Blind; L. J. Chard, Michigan School for the Blind; Bruce Breslauer, gifted blind clarinetist; and especially John di Francesco, California School for the Blind.

Chapter 1

FORMATION OF THE BRAILLE NOTE

To transcribe a note in braille music, one must show two characteristics of that note in a single braille cell:

1. Its correct name (whether it is a C, D, E, etc.).
2. Its correct time value (whether it is a whole, half, quarter, etc.).

How can one show two completely different aspects of a note in only one cell? This is accomplished by dividing the cell into an upper part and a lower part and by using each part for a particular purpose. The arrangement of dots brailled in the upper two-thirds of the cell (dots 1-2-4-5) tells the name of the note. The arrangement of dots in the lower one-third of the cell (dots 3-6), **or their omission,** tells the time value of that note.



Name is shown here.

Time value is shown here.

Thus, one always considers the upper dots of a note first, then the lower dots. In looking at the printed note to be transcribed, the braillist thinks first: "What is its name?" and second: "What is its time value?" He follows the same order in speaking of the note, thus: "C a quarter; F a sixteenth; G an eighth, dotted"; and so forth, always giving the name first, then the time value. He mentally follows the same order in getting ready to transcribe a note, first choosing for the upper part of the cell the correct braille character which shows its name, next deciding how to use the remaining two lower dots in the cell to show the time value of the note, and finally brailling both parts simultaneously.

The student thus realizes that the **upper** dots, which represent each of the seven notes of the music scale, never change; they remain constant, so that they constitute what shall be called hereafter the "basic shape" of the note. For example, any C — whether a whole, a quarter, or a 128th note — will have exactly the same upper dots or "basic shape"; only the lower dots will be different, to show the appropriate time value in each case. In other words, the upper dots of each note in the musical scale are fixed; the lower dots are changeable.

Four things may be done with the lower dots to show time values:

1. Both may be omitted.
2. Dot 6 alone may be used.
3. Dot 3 alone may be used.
4. Both dots may be used.

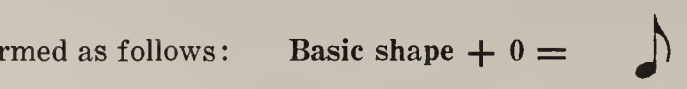
Each procedure shows a different time value according to the following table:

Upper Dots		Lower Dots		Time Value
Basic shape	+	None	=	Eighth note
Basic shape	+	6	=	Quarter note
Basic shape	+	3	=	Half note
Basic shape	+	3 and 6	=	Whole note

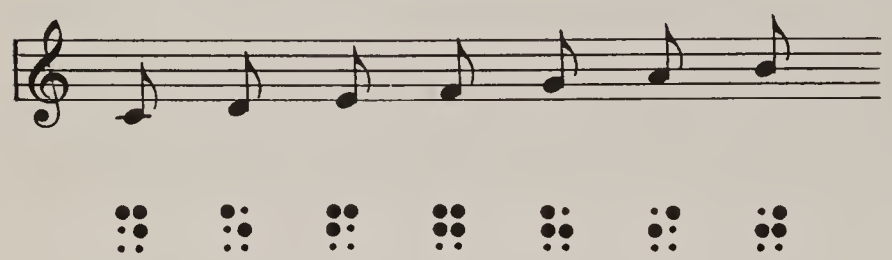
Naturally, the simplest form of the note will be the one using no lower dots. In braille music, this happens to be the eighth note. Therefore, the student of the music code commences his actual transcription with the seven tones of the musical scale written as eighth notes. (How to express smaller values — the 16th, 32nd, 64th, and 128th — is explained in Chapter 14.)

Chapter 2

EIGHTH NOTES, THE EIGHTH REST, AND OTHER BASIC SIGNS

The Eighth Note. The eighth note is formed as follows: **Basic shape + 0 =** 

The seven tones of the musical scale written as eighth notes, beginning with C, are:

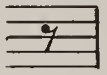


The **name of the note** is shown by upper dots only. The **time value, eighth,** is shown by the absence of both lower dots.

Looking at the notes on the staff above, transcribe the correct braille symbols going up the scale, then down, and then at random. It may be helpful to sing the names while brailling: "C an eighth", "D an eighth", etc. One should always think of them as musical notes or tones and not as alphabetical letters.

The first five symbols may momentarily cause a slight confusion (i.e., the dots for musical C are the same as for literary D, etc.), but any such confusion usually vanishes very quickly. Because students invariably wonder how such a situation came to exist, it might be helpful to quote the explanation given by John di Francesco, music teacher and professional performer: "There was no confusion when Louis Braille introduced the music code in France because the people of France and other Latin countries used syllables rather than letters to refer to notes. Thus, C always was called 'Do,' or in French 'Ut'; such countries did not use a movable Do. Confusion naturally arose when German- and English-speaking people adopted the use of letters to refer to their notes."

The student should take enough time to learn thoroughly these seven basic shapes, practicing until he can braille them effortlessly and faultlessly, because they undoubtedly are among the most important signs in braille music notation.

The Eighth Rest. The eighth rest is designated by dots 1-3-4-6:  

Other Basic Signs. Four additional signs which will be needed shortly are:

1. **The Measure Bar,** used to divide measures in print music:  **= a blank space**

This bar is shown in braille music by leaving an empty cell between measures.

2. **The Heavy Double Bar,** shown at the end of a piece or movement:  

3. **The Light Double Bar,** shown at the end of a section of music:  

A double bar (or a light double bar) is brailled without an intervening space, after the last sign connected with the measure in which the bar occurs. If it occurs within the body of a measure, and the measure is continued on the same line of braille, the double bar is followed by a music hyphen (described below), and a space.

4. **The Braille Music Hyphen:** 

The braille music hyphen (dot 5) is used to divide a measure at the end of a braille line when it becomes desirable or necessary to do so. Division should always be made rhythmically; a beat should not be divided unless the phrasing calls for it, even though cells are left vacant at the end of the line. This is true of a compound beat as well as a simple beat. For example, if the time signature were 6/8 and one wished to divide a measure containing six eighth notes, division would be made after the third eighth note, or the entire measure would be carried to the next line, unless phrase marks specifically indicated some other division. The music hyphen is also used within a measure, whenever that measure must be interrupted for an insertion of some kind, and then completed. In that case, the music hyphen must be followed by an empty cell. (This subject will be explained and illustrated later.)

Examples for Practice.

Examples 2-1 through 2-7 should be practiced before preparing the exercises at the end of the chapter. Students should use a 38-cell line, so that explicit examples may be given for dividing measures and for showing certain formats. No key and time signatures will be given until later. Notes are transcribed precisely the same whether shown in the treble or bass clef in the print. (Clef signs are rarely included in the braille transcription for the general reader, since they can be of no practical use to him; therefore, they will not be used in the examples given in this book. However, it is recommended that the clef used in the print copy be marked in a braille copy intended for the blind teacher of sighted students. These signs will be discussed briefly in Chapter 29.)
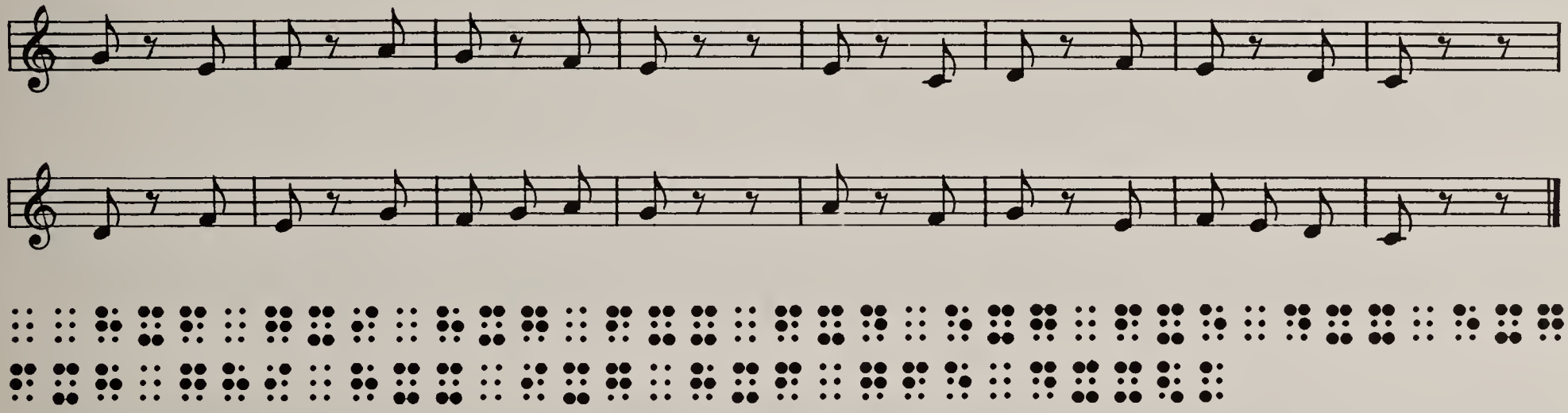
In an actual transcription, the initial note in each of these examples would have to be preceded by a sign that would identify its specific location on the staff. Such signs are called octave marks, and they will be explained in detail and fully illustrated in Chapter 8. Because of the order in which the material is presented, the octave mark is omitted before the initial note in each of the examples and exercises shown in Chapters 2 through 7. (The melodies that are presented are constructed so as not to require any additional octave marks, even if an actual transcription were being made.)

The paragraph format is used for single melodies as short as these, which require only two to three braille lines. Naturally, the transcriber will rarely be using this particular format, because few melodies are this short. As longer ones are introduced, a different format for the single melody will become necessary, which will be presented and illustrated at the proper time.

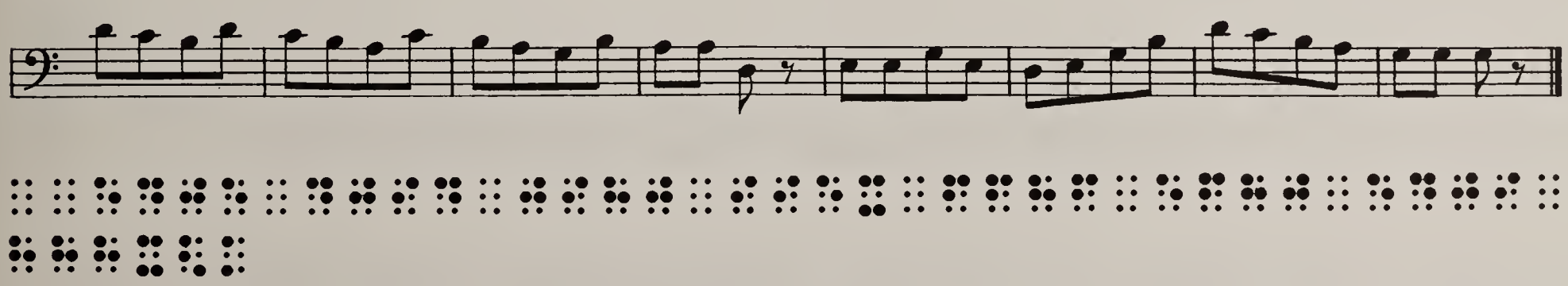
Although signatures are not shown in the examples and exercises through Chapter 6, the musical qualities of the pieces will express themselves naturally in 6/8 or 3/4 time, 2/4 or 4/8 time, etc. If a measure at the end of the line cannot be divided rhythmically, it should be transcribed on the next braille line.

One should work solely from the print while practicing the examples, covering the braille answers until transcription is finished, then checking for mistakes. Each example should be repeated until it can be done without error. One should not waste time trying to rewrite the melodies on staff paper, from the braille. What is wanted here is the ability to glance at the braille note and to recognize it easily, for purposes of proofreading, not to reproduce it again in print.
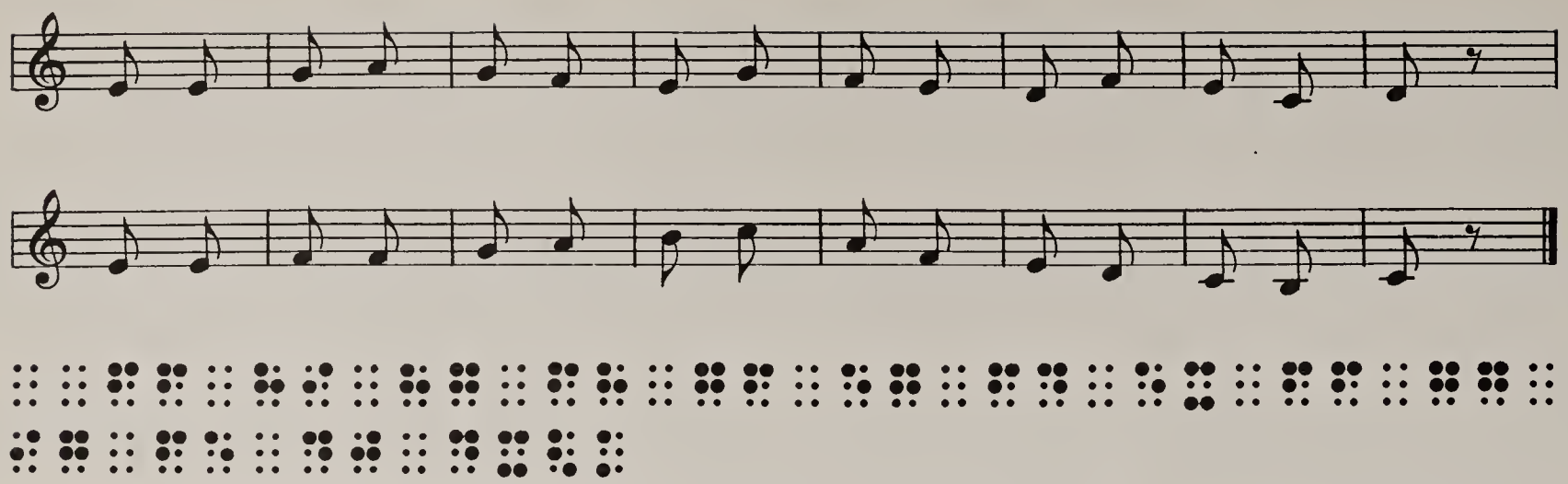
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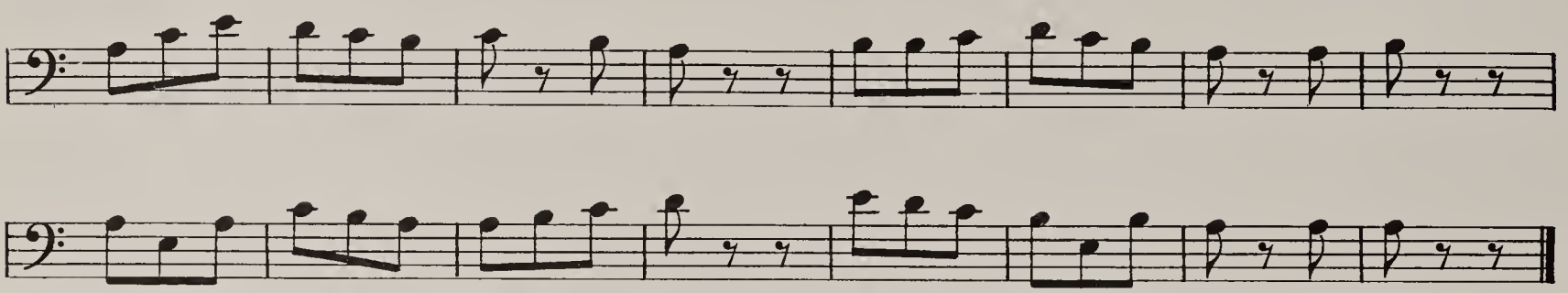
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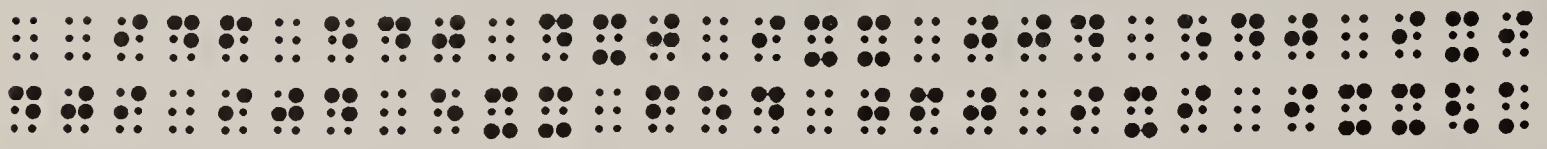


Example 2-3.

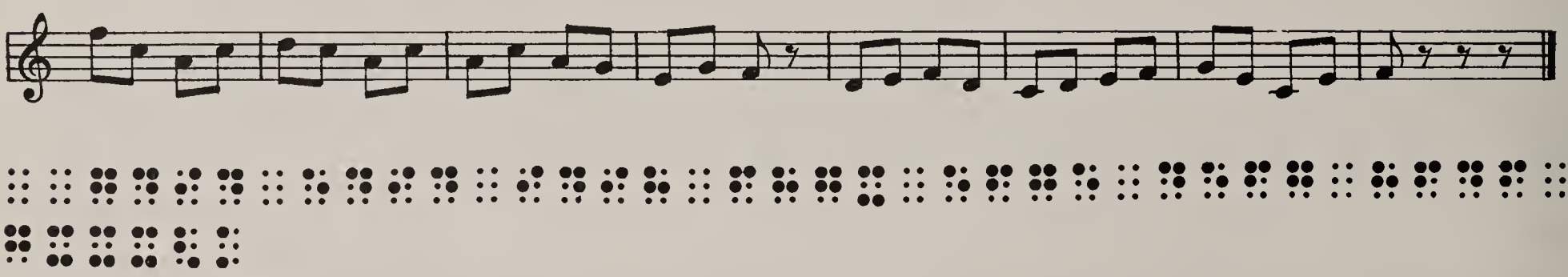


Example 2-4.
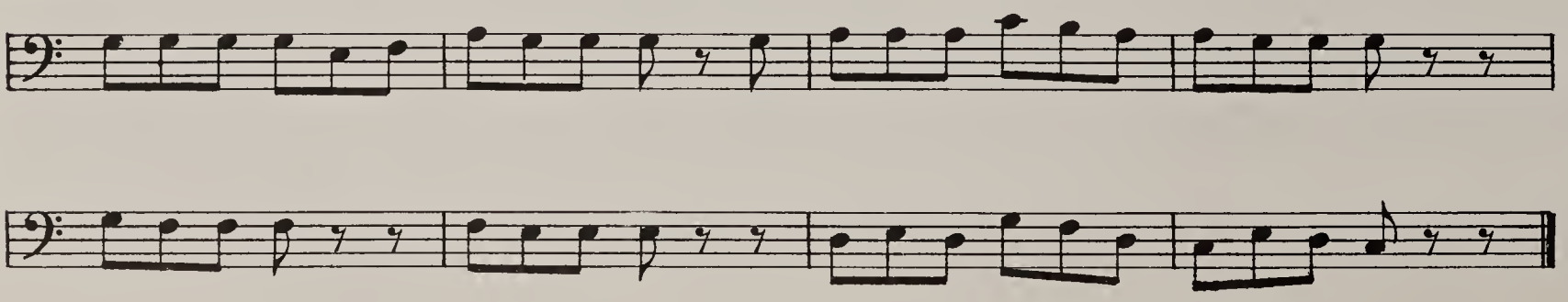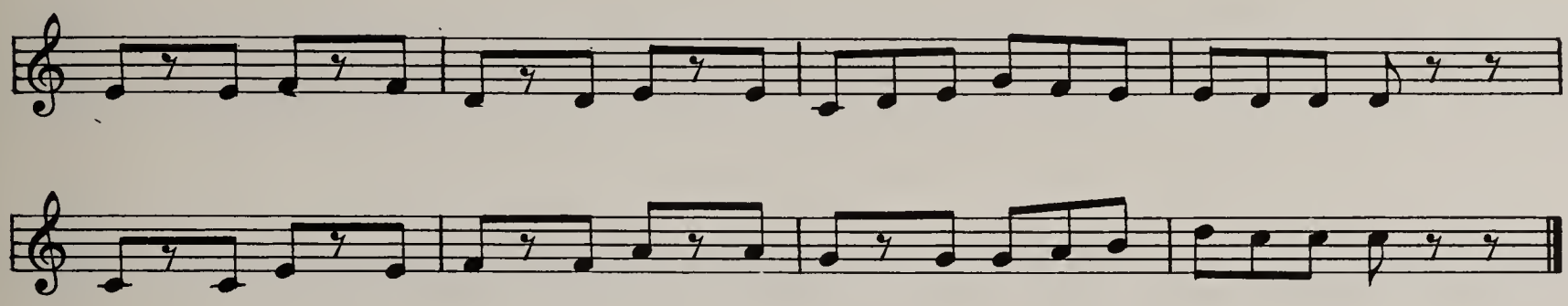




Example 2-5.



Example 2-6.
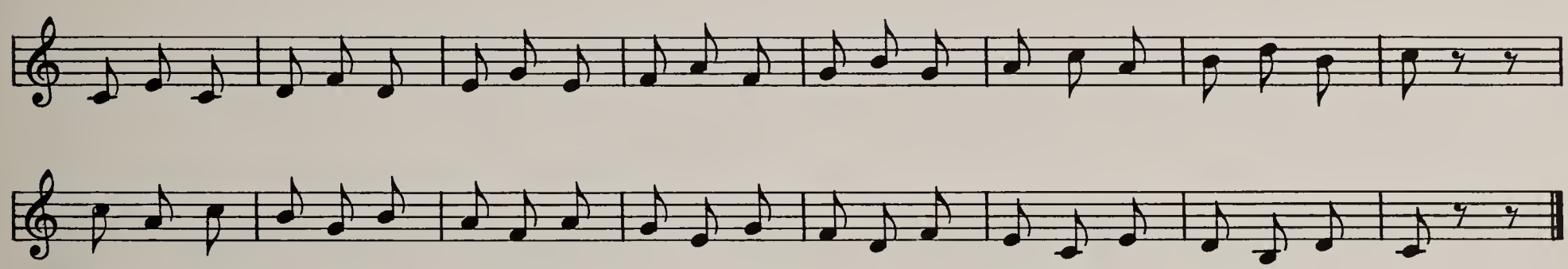


Example 2-7.
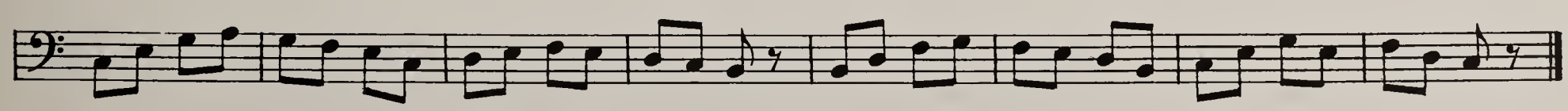


Exercises for Chapter 2

In transcribing the exercises for Chapter 2, let a time signature of 2/4 be assumed for Exercises 6, 7, and 10, as a basis for measure-division at the end of the line.
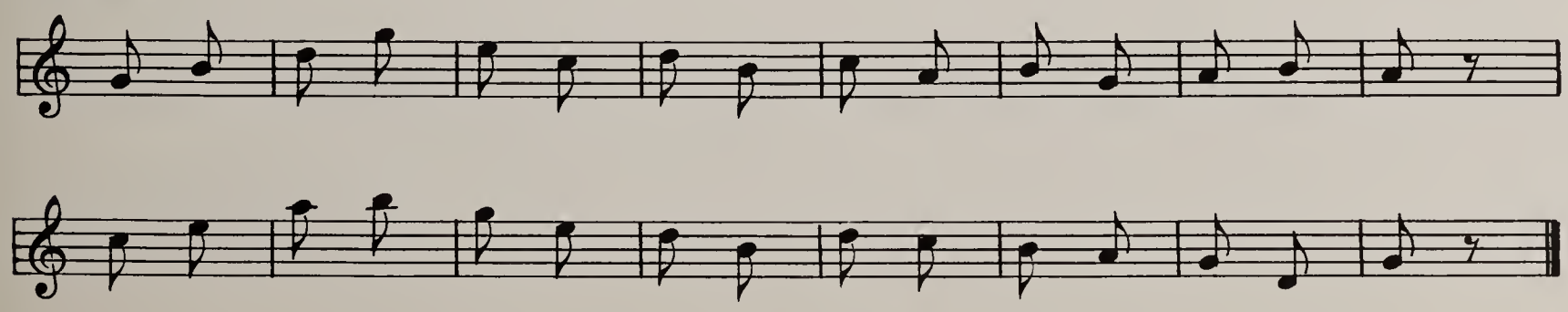
Exercise 1.
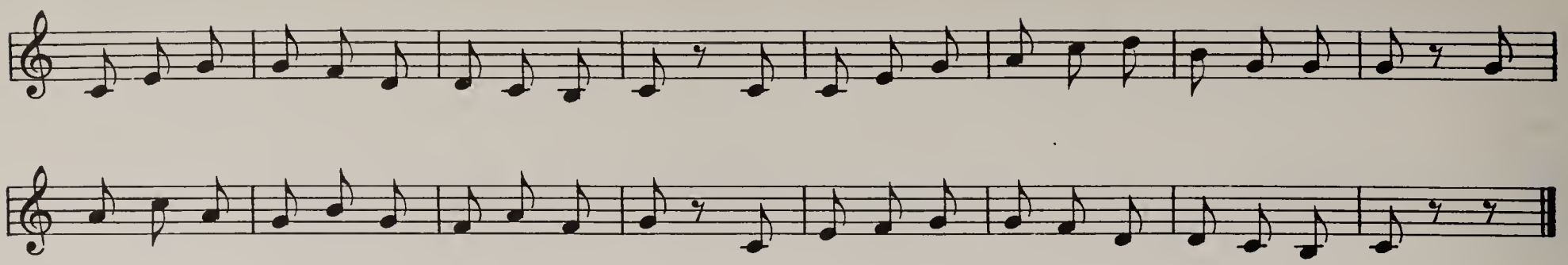


Exercise 2.



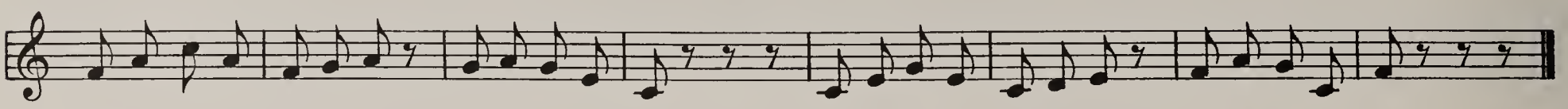
Exercise 3.



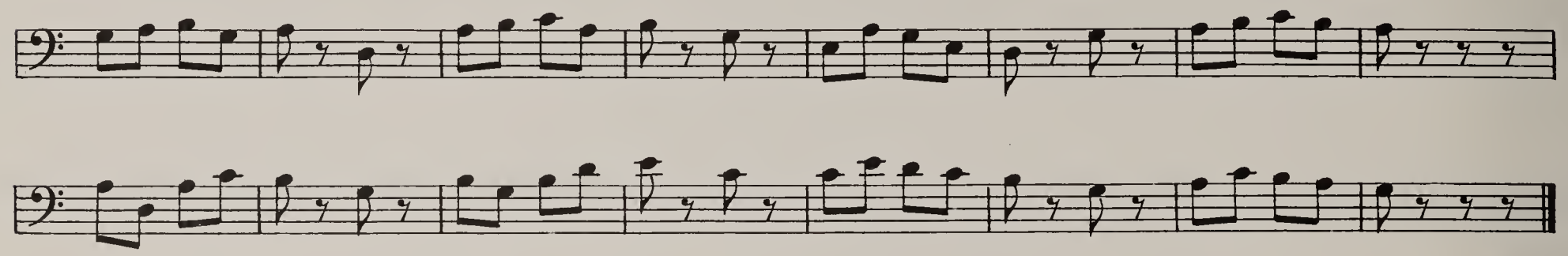
Exercise 4.



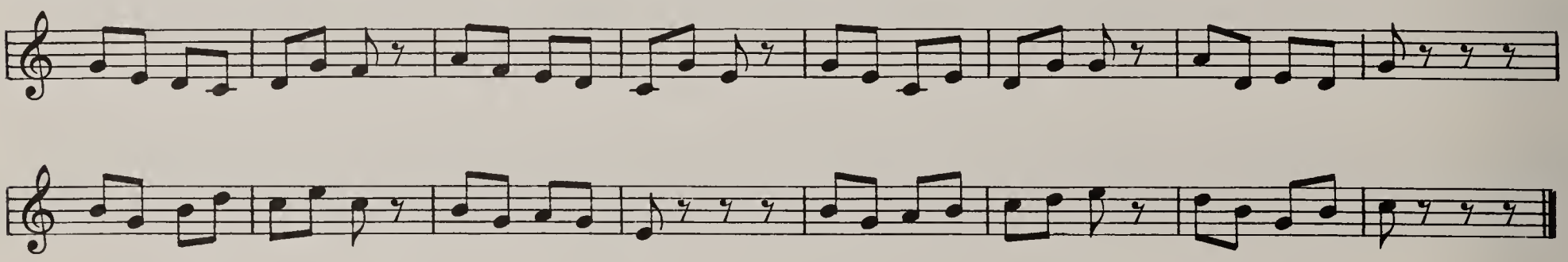
Exercise 5.
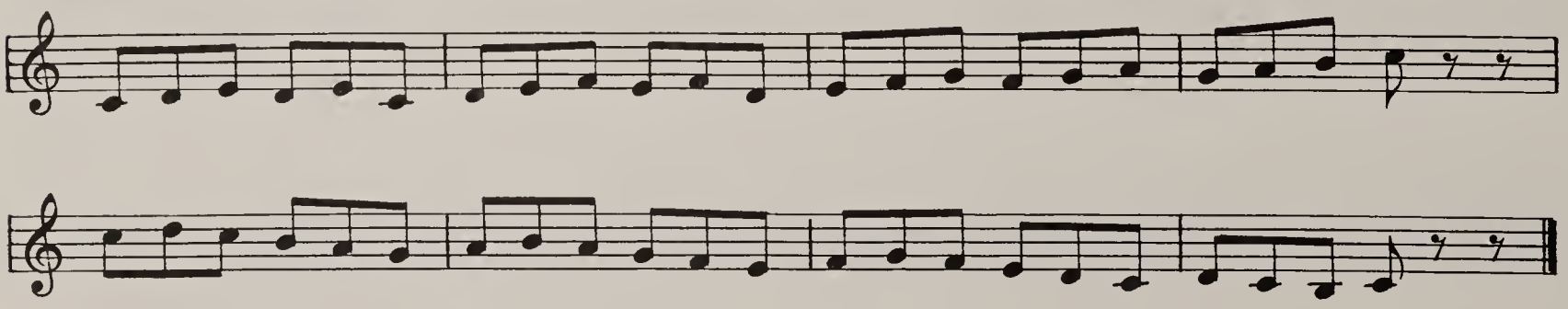


Exercise 6.
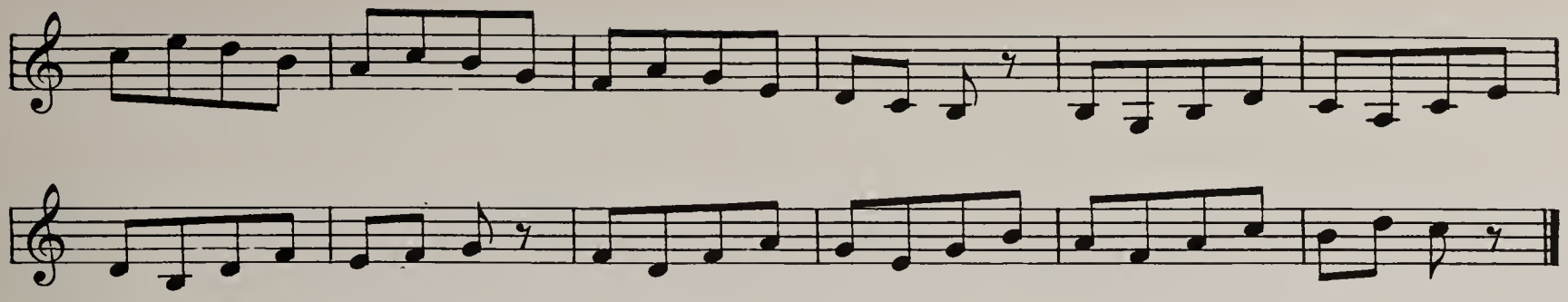


Exercise 7.
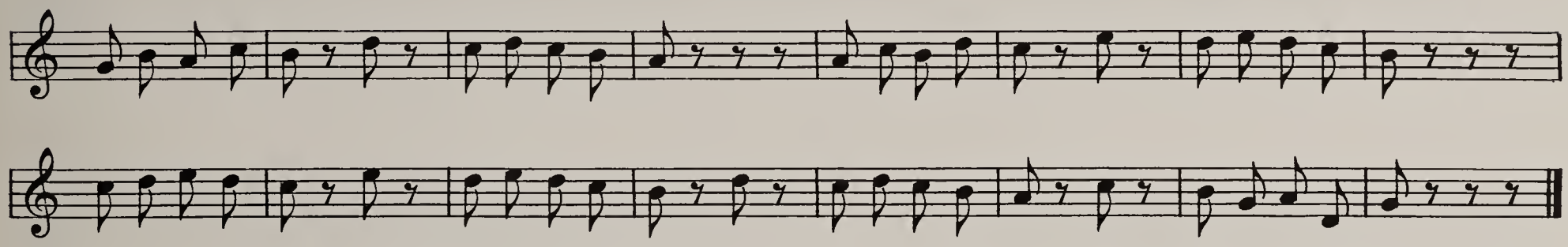


Exercise 8.



Exercise 9.



Exercise 10.

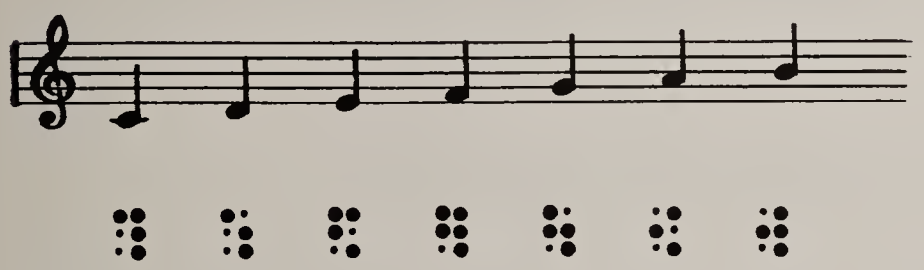


Chapter 3

QUARTER NOTES, THE QUARTER REST, AND THE DOT

The Quarter Note. The quarter note is formed as follows: **Basic shape + Dot 6 =** ♩

Since the basic shapes have already been memorized, nothing new has to be learned in order to transcribe quarter notes; one simply follows the formula given above, adding dot 6 to the "name" part of the note. Notice the familiar upper dots (names) in these quarter notes:



The **name** is shown by upper dots only. The **time value, quarter,** is shown by the presence of dot 6.

To transcribe quarter notes, get the fingers ready for brailling the upper dots (basic), then for brailling dot 6, and finally press the keys of the braillewriter simultaneously. It may be helpful to think: "upper", "lower", "together". Practice as before, up and down the scale and then at random, until the notes can be transcribed easily. Recite the notes while brailling: "C a quarter", "D a quarter", etc.

The Quarter Rest. The quarter rest is designated by dots 1-2-3-6:  

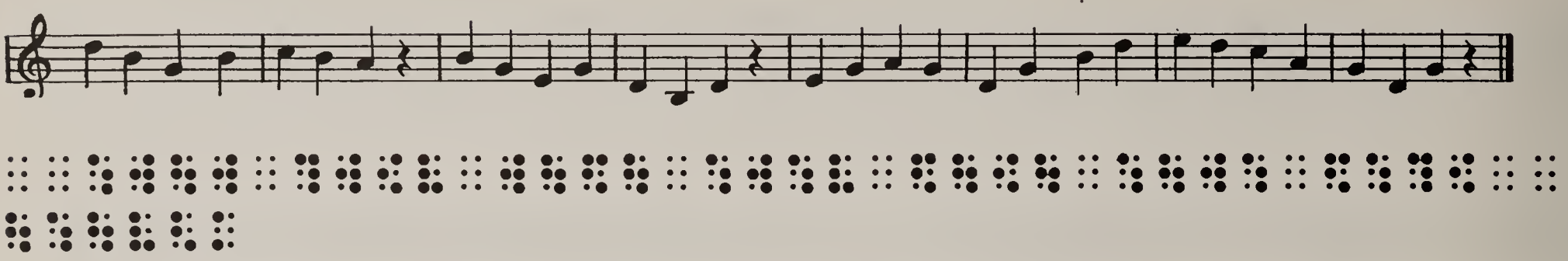
The Dot. The dot (for dotted notes or rests) is shown in braille by dot 3: ♩. 

The dot sign follows the note or rest immediately, without exception. If a double dot is shown in the print, the dot sign is brailled twice in succession after the note or rest.

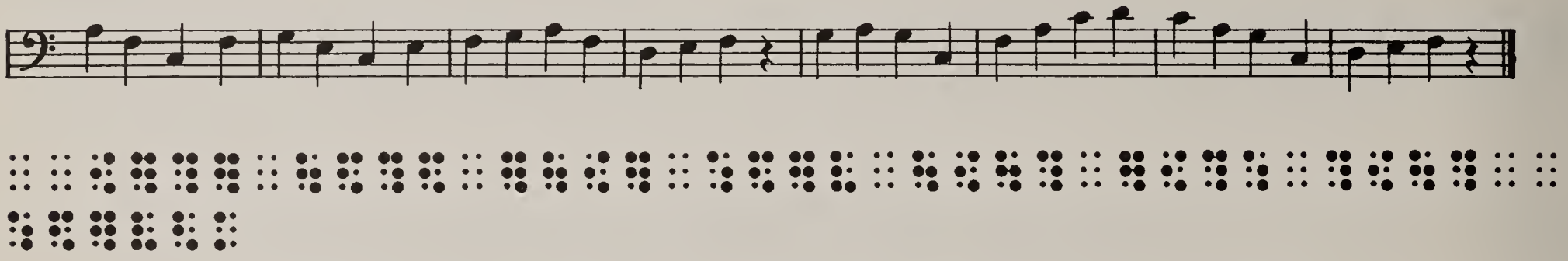
Examples for Practice

The following six examples should be practiced as before; one should cover the braille dots (ink) and work solely from the print notation. Each example should be repeated until it can be brailled easily and correctly before one prepares the exercises shown at the end of the chapter.

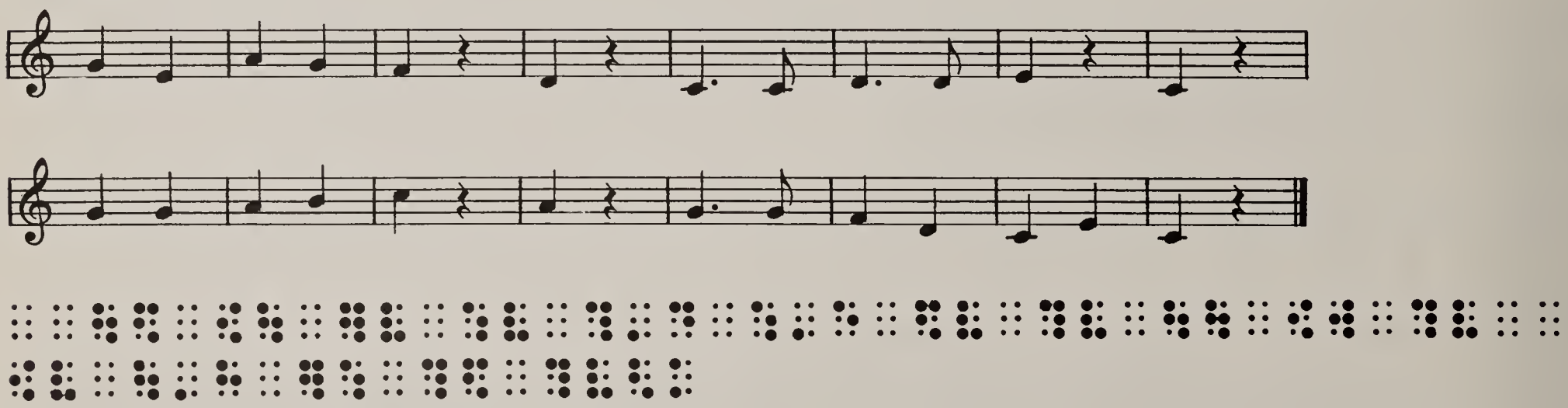
Example 3-1.



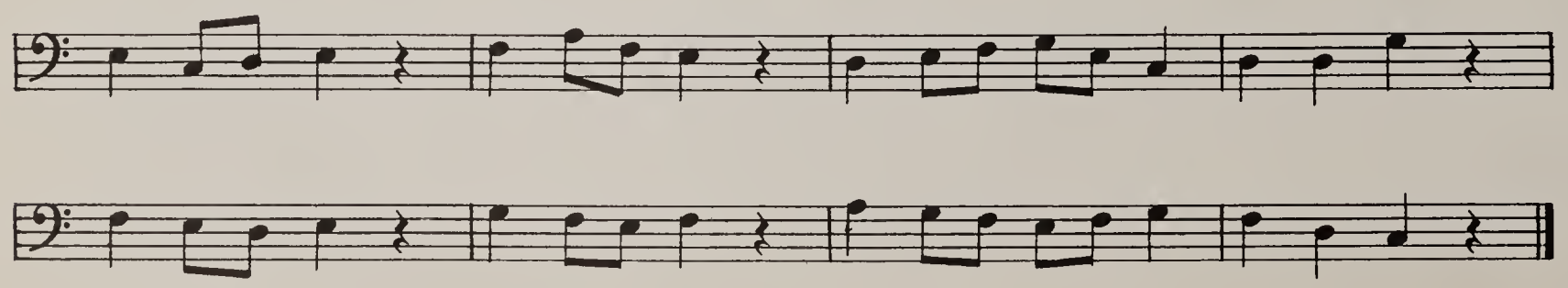
Example 3-2.



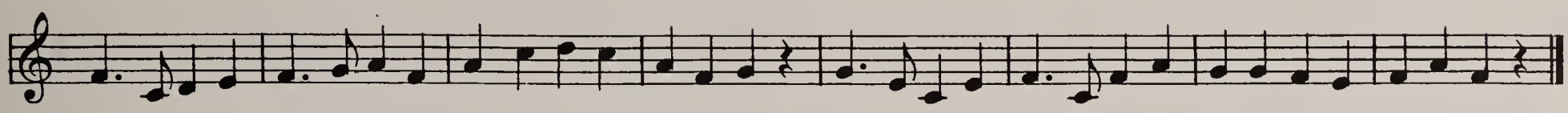
Example 3-3.



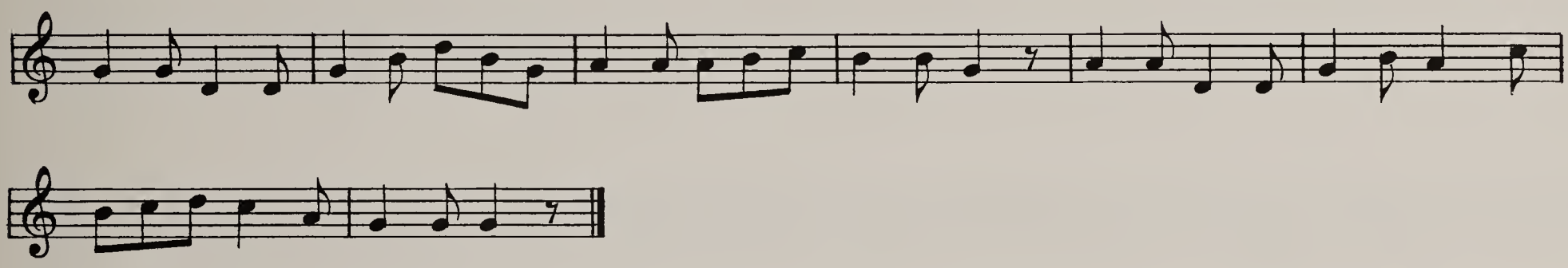
Example 3-4.



Example 3-5.



Example 3-6.



Proofreading

Strict accuracy is far more important in music braille than in literary braille. If a transcriber makes a mistake in a letter or a word, the reader still may be able to tell what that word or letter is supposed to be from the context. In music, however, the reader has no way of catching a mistake; he is completely dependent upon the transcriber. A mistake may affect not only a single note, but an entire passage, and, since all music must be memorized before it can be performed, the musician may well have memorized an incorrect passage before he learns that it contains an error. Therefore, the student is urged to proofread each melody two ways, following the same familiar order of "upper-lower":
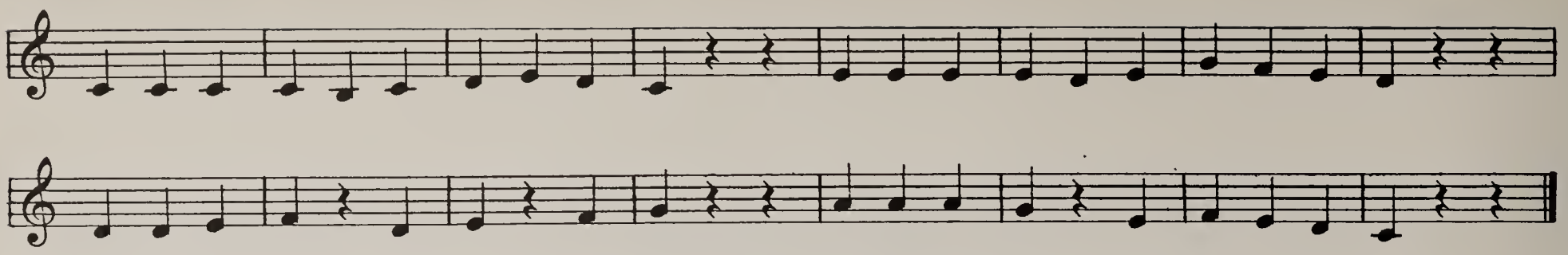
1. Check only the upper dots of the notes, for correct names, ignoring the lower dots.
2. Check only the lower dots, for time values, and **count the beat out loud.** One can spot very quickly any mistake in this manner, if there are too many or too few beats in a measure.

If the transcriber will follow this procedure, seeing the braille note not as an entity but rather as **two** parts joined together, he will be able to develop an amazing degree of accuracy.

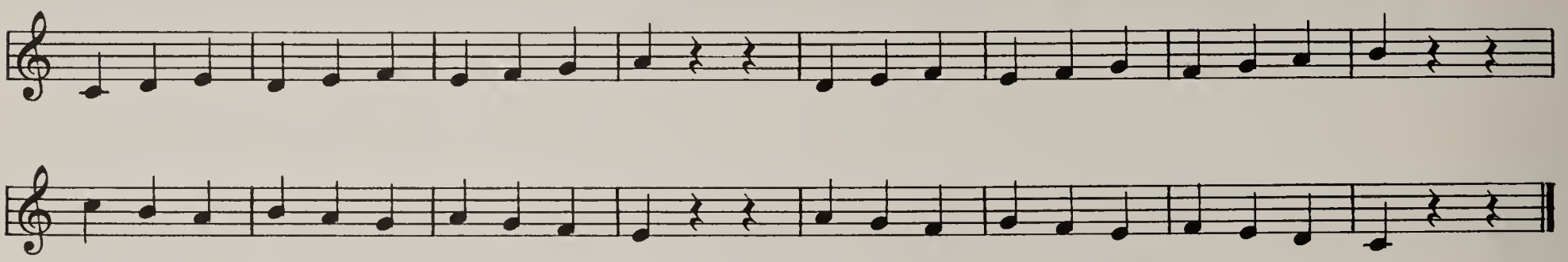
Exercises for Chapter 3

In transcribing the exercises for Chapter 3, let a time signature of 4/4 be assumed for Exercises 6 and 10, as a basis for measure-division at the end of the braille line.
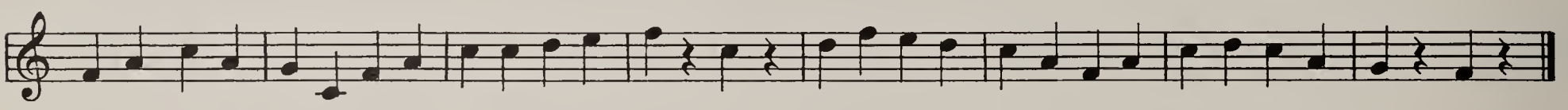
Exercise 1.
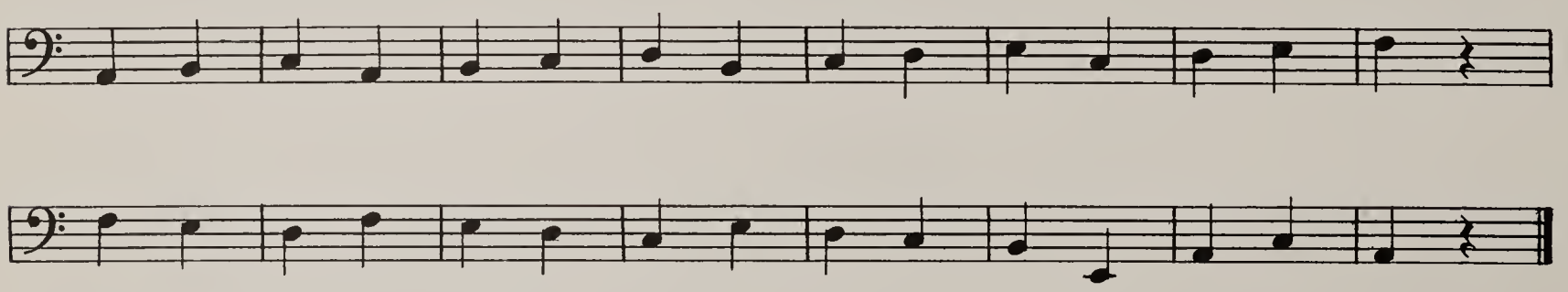


Exercise 2.
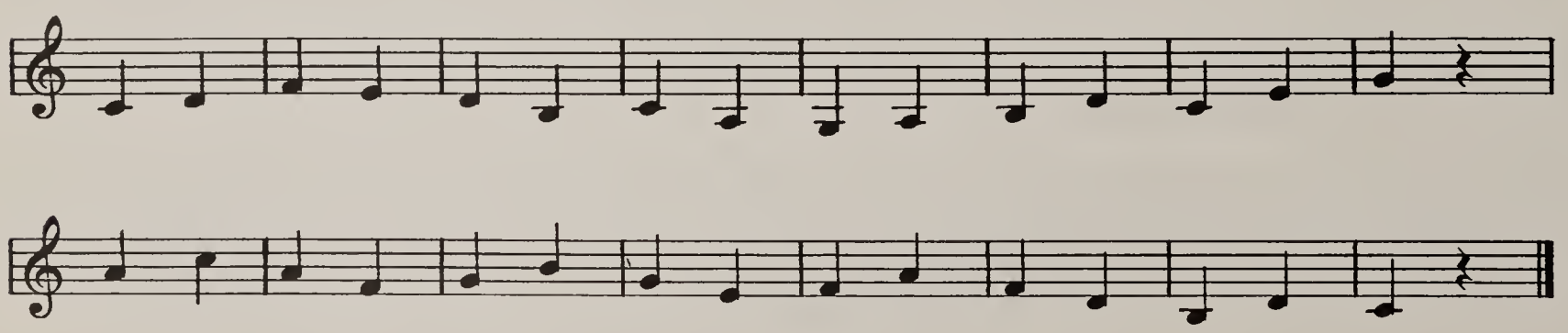


Exercise 3.



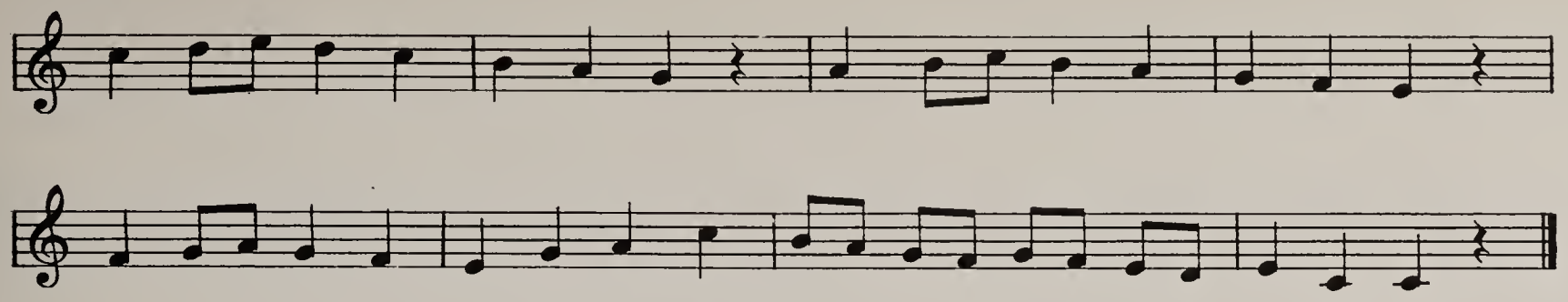
Exercise 4.
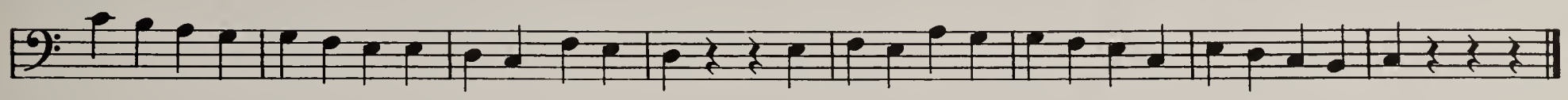


Exercise 5.
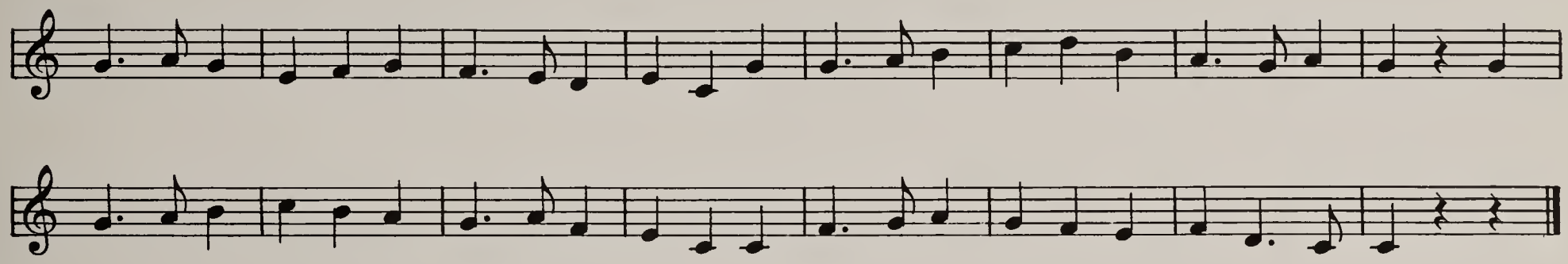


Exercise 6.
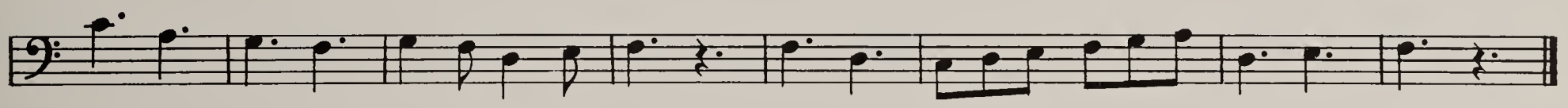


Exercise 7.
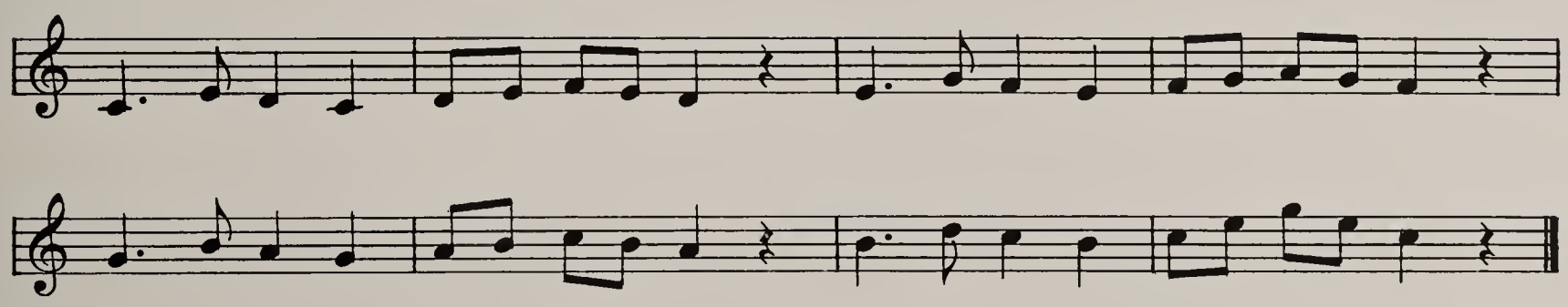


Exercise 8.



Exercise 9.



Exercise 10.

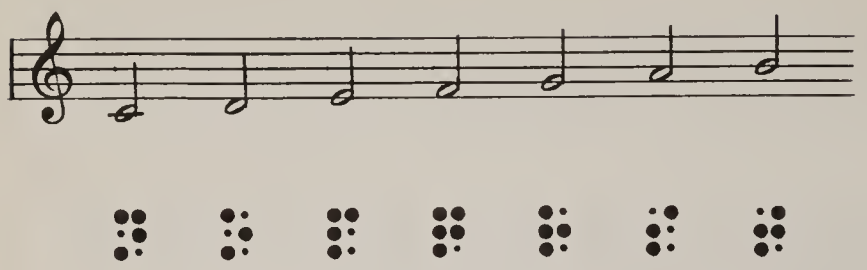


Chapter 4

HALF NOTES, THE HALF REST, AND THE TIE

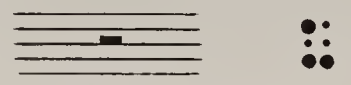
The Half Note. The half note is formed as follows: **Basic shape + Dot 3 =** 𝅗𝅥

Notice the familiar upper dots (names) in these half notes:



The **name** is shown by upper dots only. The **time value, half,** is shown by the presence of dot 3.

To transcribe the half note, get the fingers ready for brailling the upper dots (basic), then for dot 3, and press the keys simultaneously. Think: "upper", "lower", "together". Practice brailling the notes as before until they can be done easily and correctly.

The Half Rest. The half rest is shown by dots 1-3-6: 

The Tie. The tie is shown in braille by dots 4, 1-4: 

The tie sign follows the first note of the two involved. If the note is dotted, the tie comes after the dot. If the two notes are separated by a measure bar, the space comes after the tie sign. The following three examples illustrate these statements.

Example 4-1.



Example 4-2.



Example 4-3.

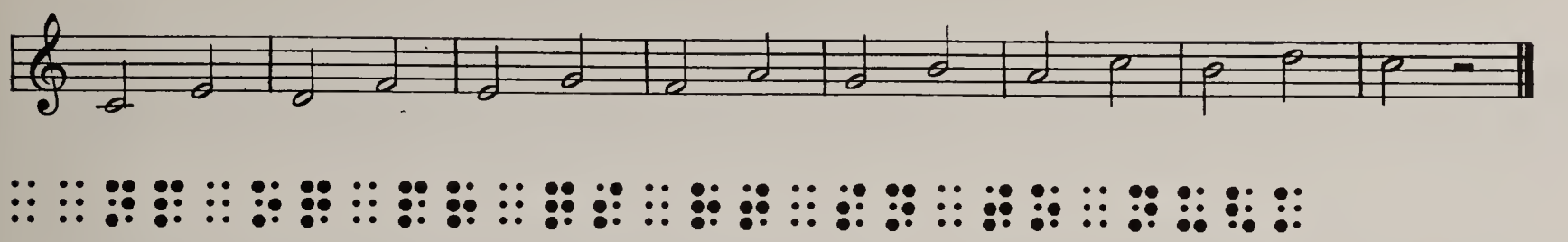


When a measure is to be divided and there is room at the end of the braille line for only the first note and a tie, one may braille these two signs, followed by the music hyphen, and put the second note on the next line, provided that the division does not interfere with the phrasing or the beat. One should not place the first note at the end of the line, however, if there is not room for the tie and the music hyphen as well. (Only in rather infrequent, specified instances, to be explained later, is the tie sign separated from the first of the two notes.)

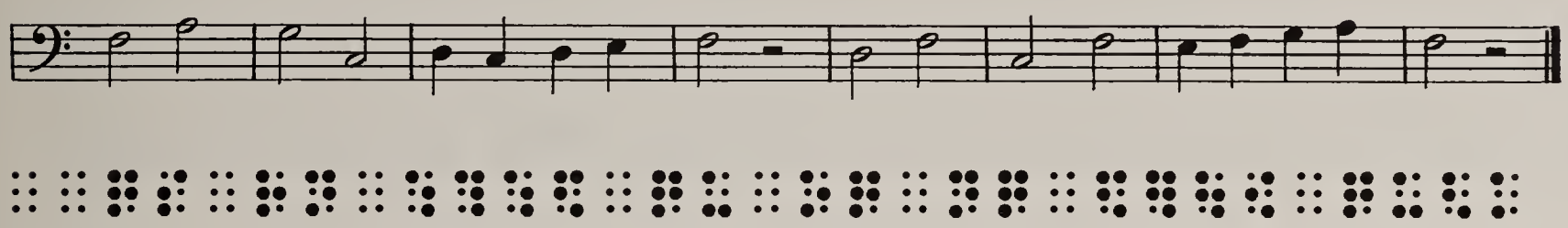
Examples for Practice

Examples 4-4 through 4-8 are presented for brailling practice. The student should work from the print copy with the corresponding braille covered.
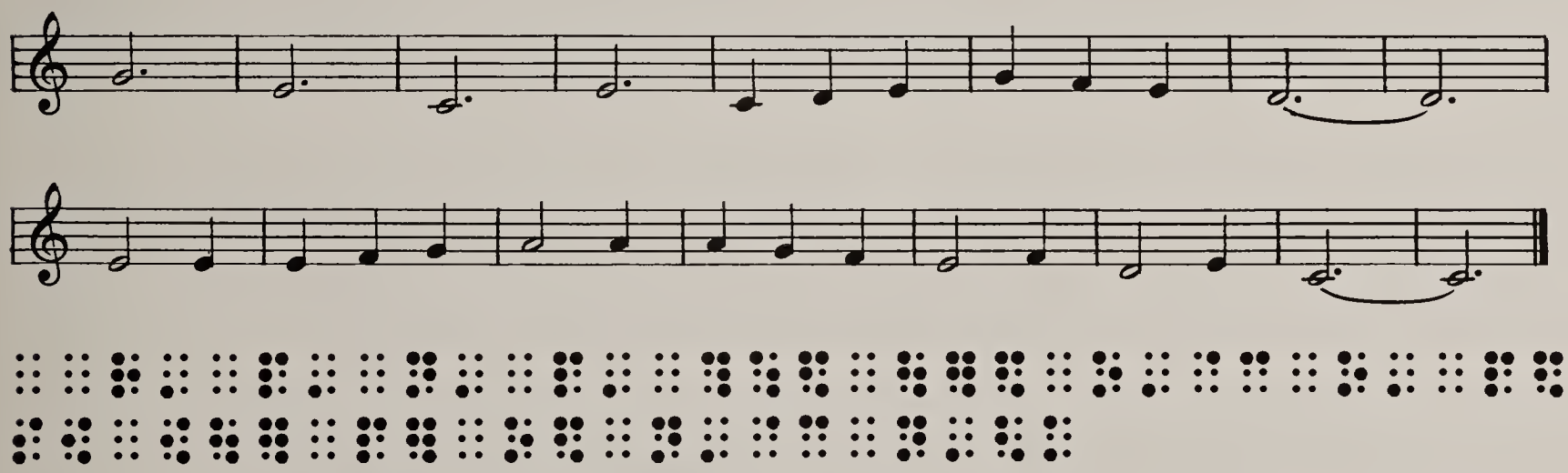
Example 4-4.
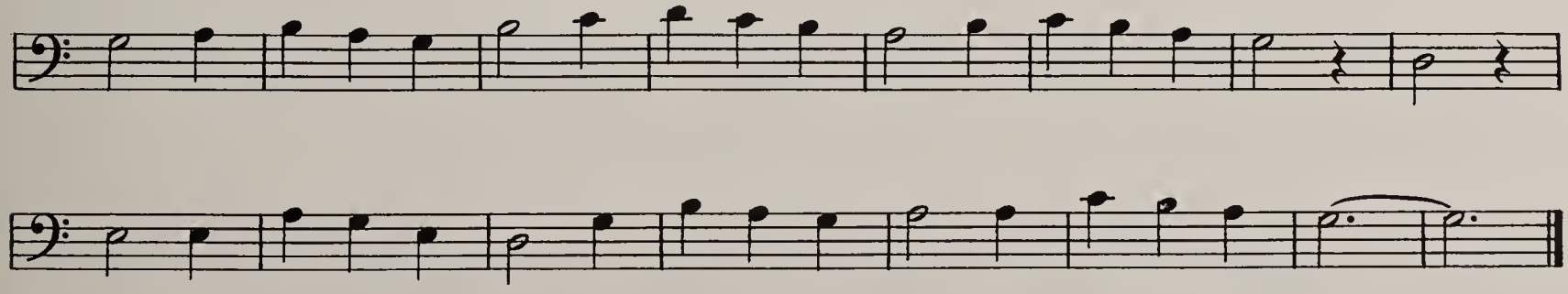


Example 4-5.
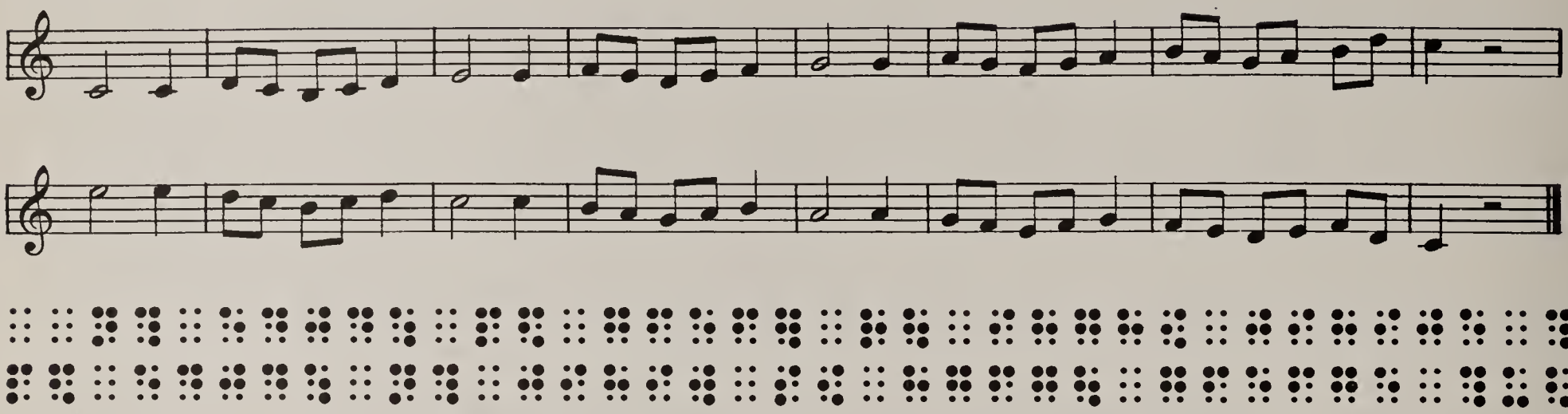


Example 4-6.



Example 4-7.



Example 4-8.

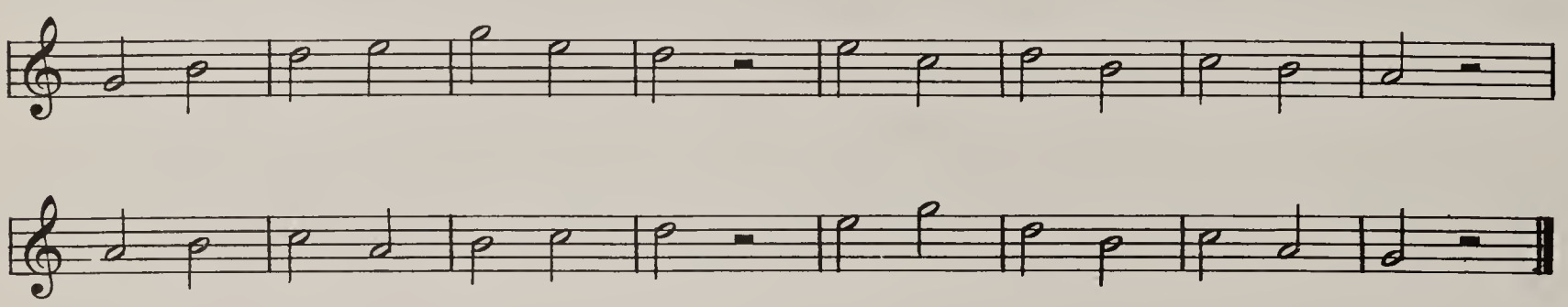


Exercises for Chapter 4

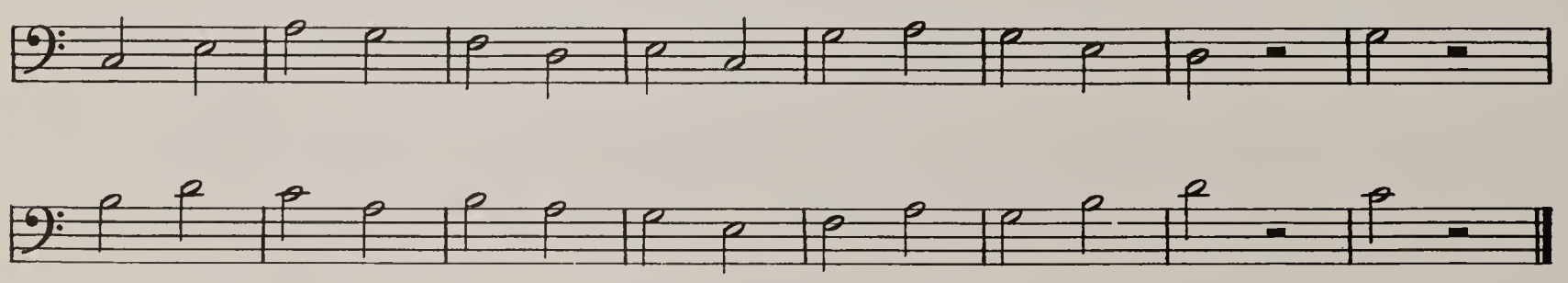
In regard to the exercises below, it should be noted that Exercise 5 and the second half of Exercise 8 would generally be written in a different manner in print notation. Dotted notes, rather than ties, would be used to indicate the extended time values. However, the type of presentation shown here is often used in instruction books for children, at the particular point where the tie sign is being introduced. Ties are presented here for practice purposes.

In transcribing the exercises below, let a time signature calling for two beats to the measure be assumed for Exercise 3.

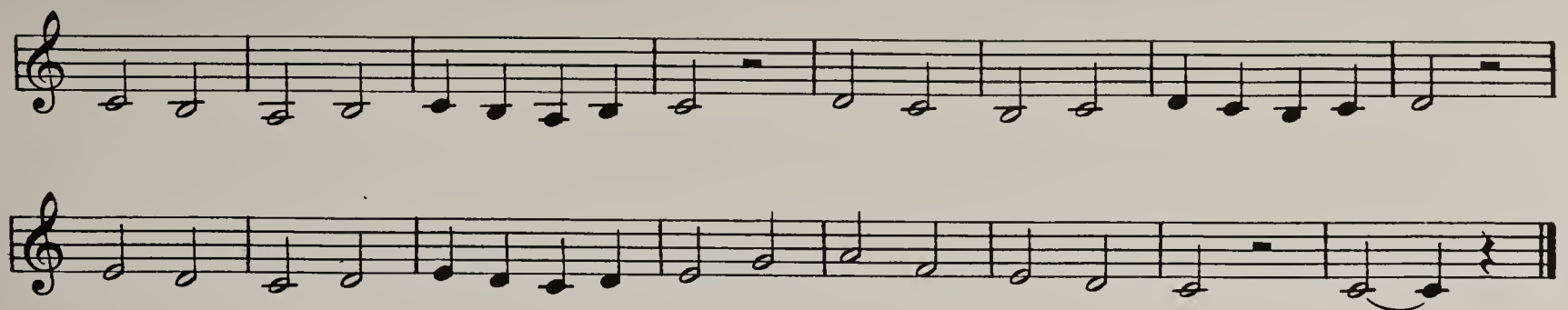
Exercise 1.



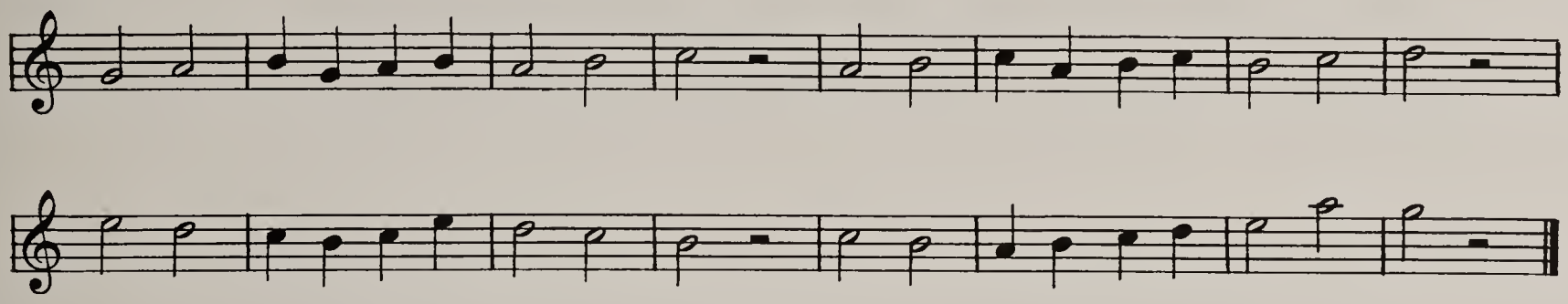
Exercise 2.
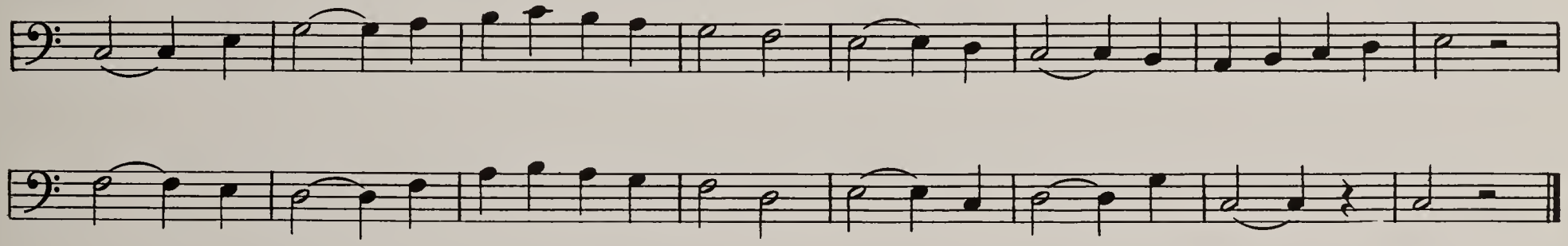


Exercise 3.



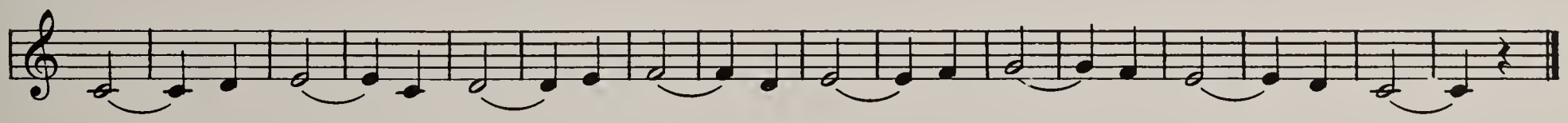
Exercise 4.



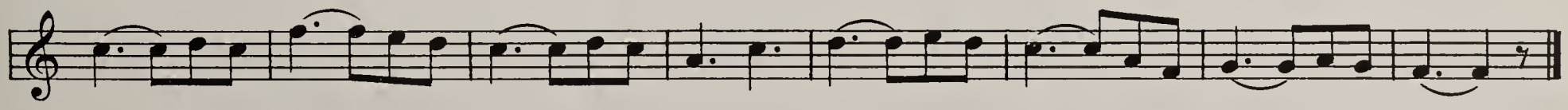
Exercise 5.
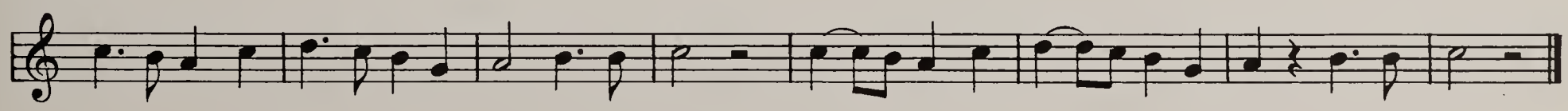


Exercise 6.



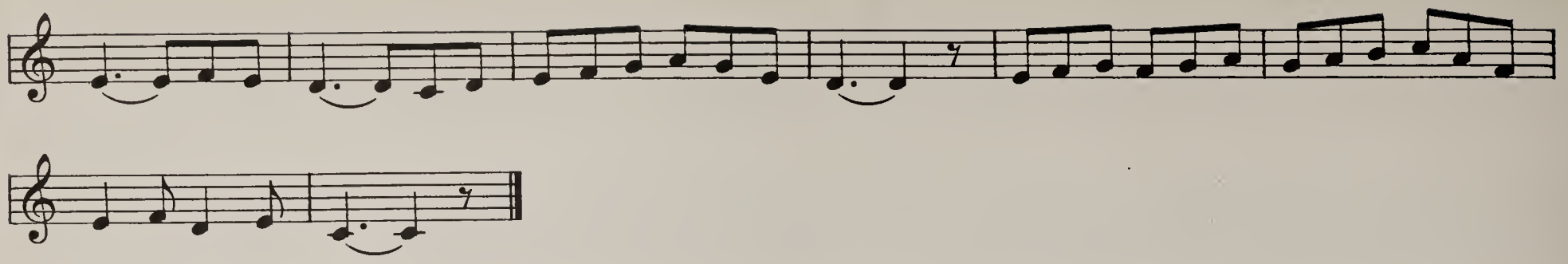
Exercise 7.



Exercise 8.



Exercise 9.

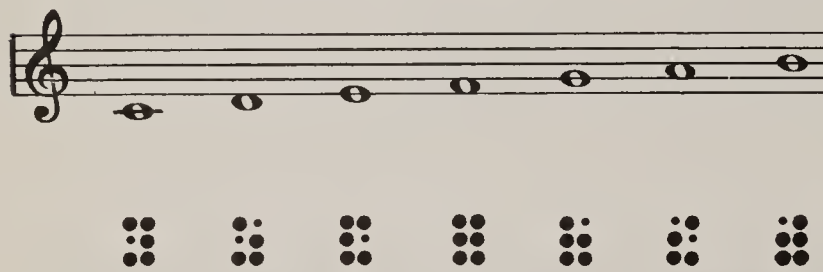


Chapter 5

WHOLE NOTES, THE WHOLE REST, AND THE MEASURE REST

The Whole Note. The whole note is formed as follows: **Basic shape + Dots 3 and 6 = o**

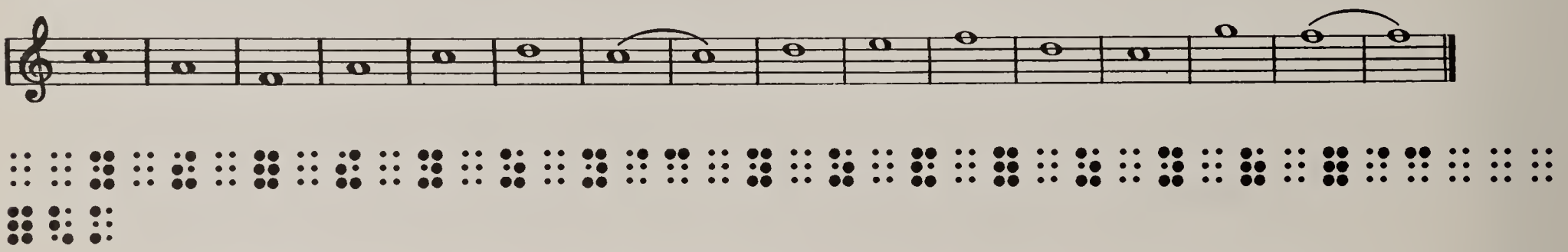
Notice the familiar upper dots (names) in these whole notes:
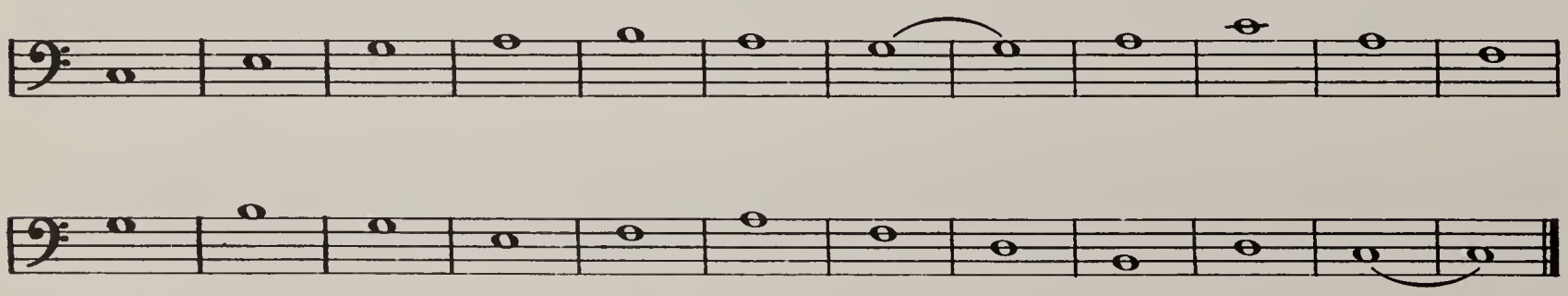


The **name** is shown by upper dots only. The **time value, whole,** is shown by the presence of dots 3-6.

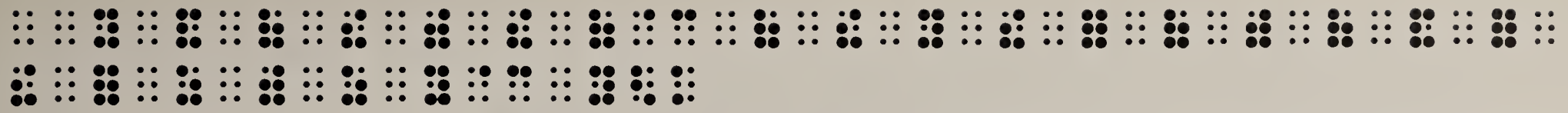
To transcribe the whole notes, first get the fingers ready for upper dots (basic), then for dots 3 and 6, and press the keys simultaneously. Think: "upper", "lower", "together", as before. Examples 5-1 and 5-2 are presented for additional practice in brailling whole notes.

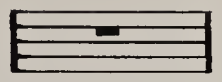
Example 5-1.



Example 5-2.

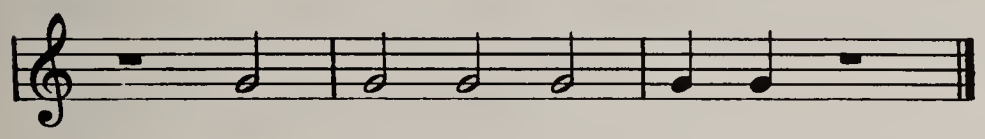




The Whole Rest. The whole rest is shown in braille by dots 1-3-4:  

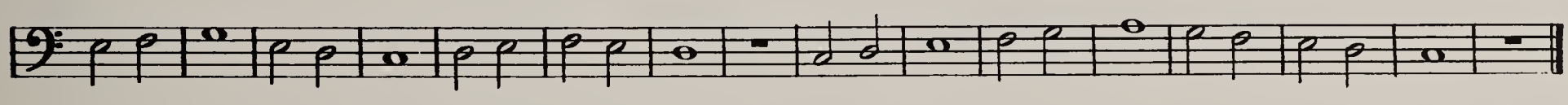
This symbol is used either to represent two half-beats or four quarter-beats of silence within a larger measure or to show a whole measure of silence, no matter what the time signature may be. If a whole rest constitutes only part of a measure, it is brailled as shown in Example 5-3; that is, it is not separated by a space from the rest of the measure. If the whole rest represents a complete measure of silence, however, it is preceded and followed by a space unless it is to be followed by a double bar. Examples 5-4 and 5-5 illustrate this use of the sign. (The rare exception when a double-whole-rest sign must be used to show a single measure of silence will be discussed in a later chapter.)

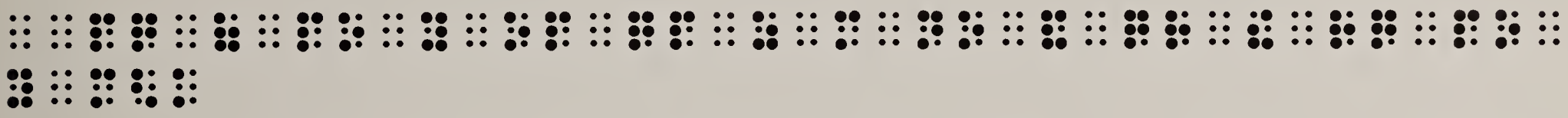
Example 5-3.
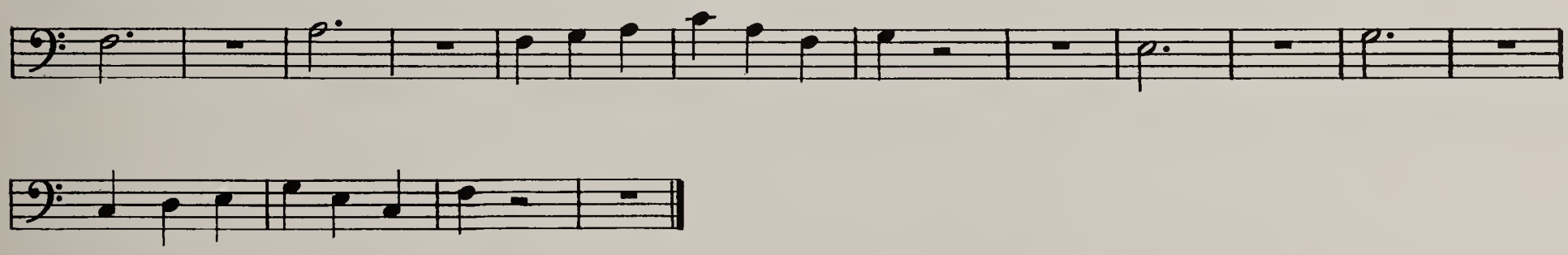




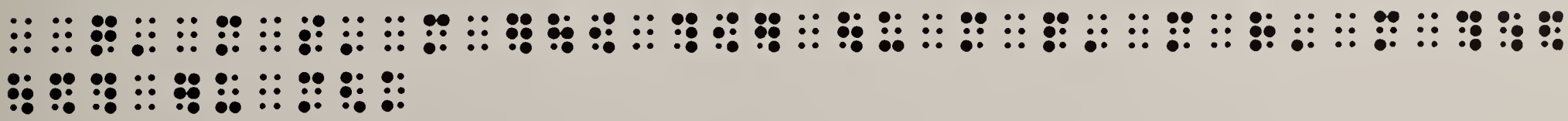
Example 5-4.





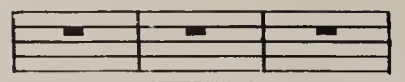
Example 5-5.





Consecutive Measure Rests. Two consecutive measures of silence are indicated by brailling the whole-rest sign twice, without spacing. Three consecutive measures of silence are shown by brailling the sign three times in succession, without spacing. For four or more consecutive measure rests, however, one rest sign is shown immediately preceded by the numeral sign and the correct number, all written without spacing. These different combinations are illustrated as follows:

a. **Two consecutive measure rests:** 

b. **Three consecutive measure rests:** 

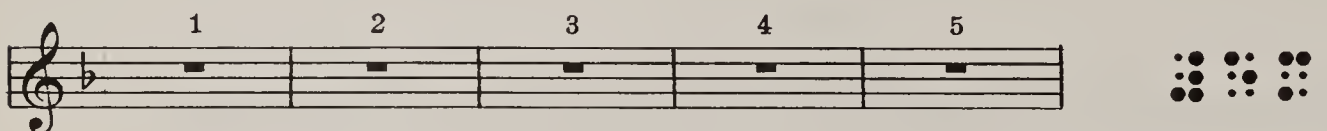
c. **Four (or more) consecutive measure rests:** 

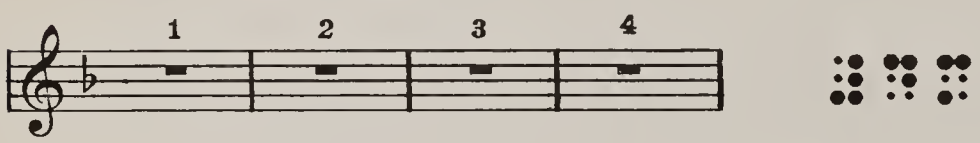
The combination shown under **c** (using the numeral sign) cannot be divided at the end of a line, but the combinations shown under **a** and **b** may be separated if there is not room to place the entire combination on the same line. Grouping consecutive measure rests is an exception to the rule in braille music which states that consecutive measures must be separated by a space.

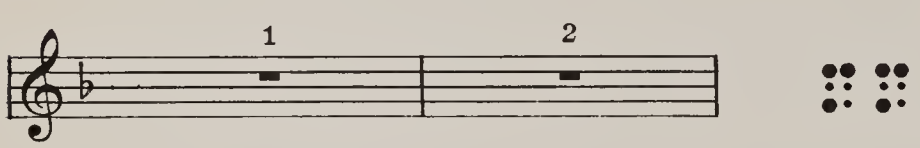
Various Print Methods for Showing Consecutive Measure Rests. Now that the student has learned how to write consecutive measure rests in braille, he needs to direct his attention to the many different methods employed in print notation to show such rests. He is likely to be confronted with any or all of the following presentations, especially in music for an orchestral or band part. The rest of the material in this chapter is not intended primarily to be a brailling exercise, but a reading exercise to be studied carefully.

1. Each measure rest may be shown individually, sometimes with small numerals printed above the staff, to be used as a counting device by the sighted reader. Such numerals should not be included in the braille transcription, however. The transcriber has, in effect, gone through the counting process for the reader.

Example 5-6.

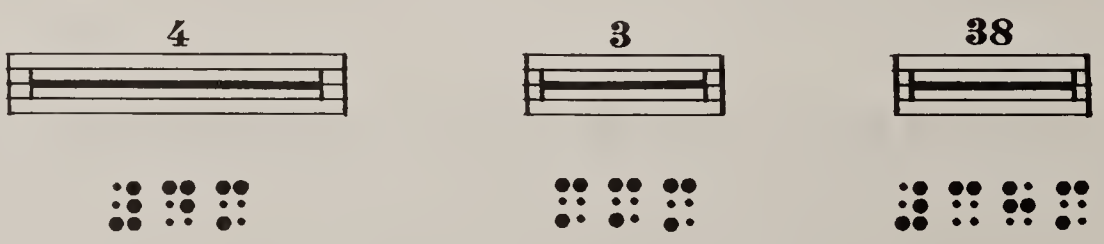






2. All the measure rests may be indicated by a single sign between two measure bar lines — the familiar heavy horizontal line with cross bars at each end, superimposed on the middle line of the staff — with the correct number printed above. This number, of course, must always be indicated in the transcription because it represents the total number of measures of rest.

Example 5-7.



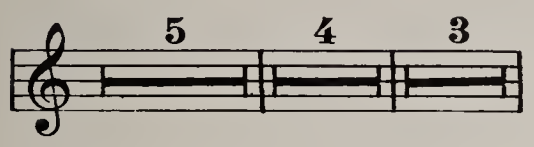
In band and orchestral music particularly, several such indications may occur consecutively. Where these indicators are separated by such symbols as a thin double bar, a forward- or backward-repeat sign, a printed section number or letter, or a change of signature, each group of rests should be brailled separately, as shown in the following example.

Example 5-8.



Where there is no symbol of this type separating them, however, it is generally better for the transcriber to add the numbers together and to braille only the total, if the transcription is intended for a young person playing in a public-school orchestra or band. This procedure is followed in Example 5-9a. One should always remember that the blind child must memorize all of his music and do it as quickly as possible, especially if he is playing with a sighted group. Consequently, it is usually less complicated for him to read and memorize one total, rather than to try to recall several numbers in succession at the same time he is counting. Only in rare instances might he conceivably miss some subtle clue as to the form or structure of the music. For a teacher, a professional musician, or a conductor, however, one should follow the print notation exactly when transcribing. This procedure is illustrated in Example 5-9b.

Example 5-9.



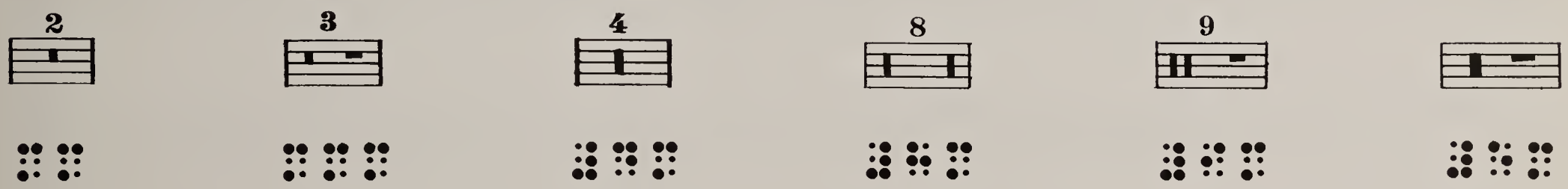
a.

b.

3. Often consecutive measures of silence are indicated by using the vertical double-whole-rest sign, alone or in various combinations, between two bar lines. A single sign represents two measures of silence, with the numeral shown over the staff. For each additional two measures of silence, the sign is repeated. Thus two signs are used to show four measures of silence, three to show six measures, etc. If the total number is an uneven number such as 3, 5, or 7, one horizontal whole-rest sign is placed beside the combination to show the odd number. The signs are arranged in various combinations. Where more than one double-whole-rest sign is present, usually they are arranged in pairs, one directly above the other. The notation for such combinations is illustrated in Example 5-10.

Generally, the pertinent numeral is prominently displayed directly over the combination, above the staff. Sometimes, however, the numeral is missing, as in the final illustration of this example where five measures of silence are indicated. The numeral must be shown in braille, of course, and the transcriber must be certain that he reads these kinds of rest indications correctly.

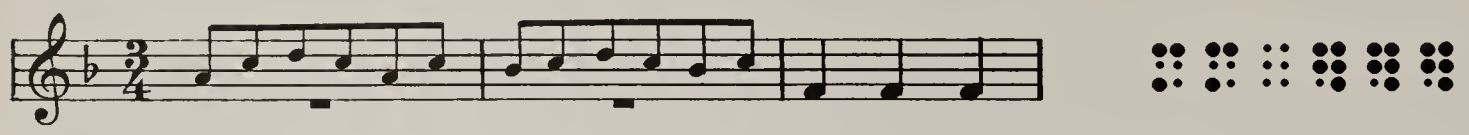
Example 5-10.



4. In music for orchestral or band instruments, consecutive measure rests often are not grouped together in print, although they must be so transcribed in braille. In cases where the music for an accompanying instrument is written out in full but in small type, a single whole-rest sign usually appears for the solo instrument in each consecutive measure, either above or below the notes for the accompanying instrument. This format is also employed where part-measure rests are involved. Such small-print music enables the sighted reader to see what the other instrument is doing and to sight-read his own part simultaneously. The small-print music, however, generally is not included in the braille score for the solo instrument, and the braillist must take great care to transcribe only those rests and notes which belong to the solo part. (If the transcriber is requested to include the cued small notes in solo parts, this can be done, of course. A brief explanation is given in Chapter 29.)

In the following example, one should transcribe two measure rests, leave a space, then transcribe the notes in the third measure. The small notes in the first two measures are for the accompanying instrument only. In an actual transcription, an octave mark would have to precede the initial note to identify its exact location in the Grand Scale. (This procedure will be explained in Chapter 8.)

Example 5-11.



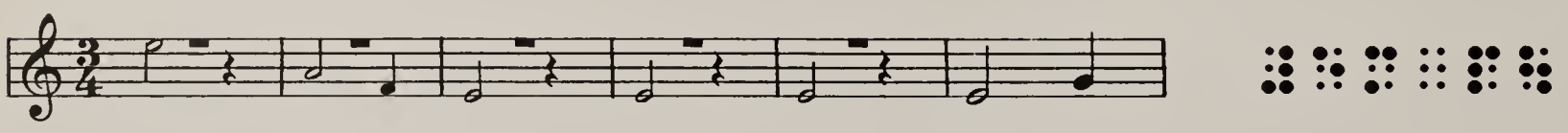
Sometimes such a section will be shown in print minus the proper rests for the solo instrument. The small size of the type is then the only indication that the music is for the accompanying instrument alone. The transcriber must be very careful to include the necessary rests for the score he is preparing, even though they have been omitted in the print copy.

Reading Drill

Typical examples of print notation for consecutive measure rests and how to interpret them for purposes of braille music are presented to illustrate and emphasize the points discussed in the preceding paragraphs.
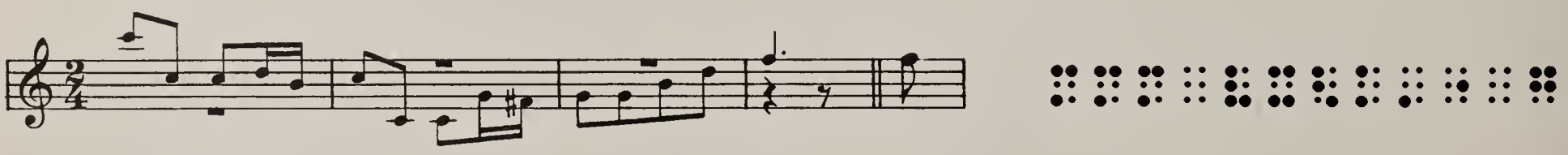
In Example 5-12, notes and rests in small type are obviously for some other instrument; notes for the solo instrument start in measure 6. One should transcribe five measure rests, space, then braille the notes in measure 6.

Example 5-12.



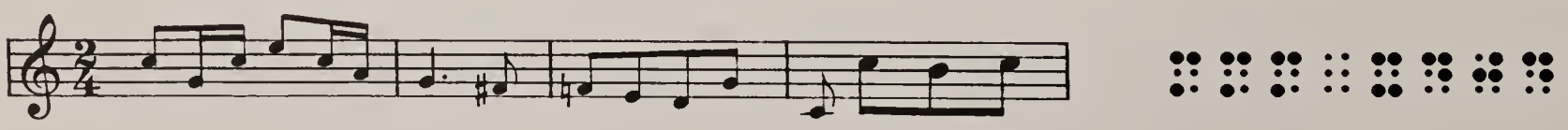
In Example 5-13, three measure rests are called for, followed by a space; then one should braille the quarter rest, eighth rest, and thin double bar — followed by the music hyphen and a blank space — before the first note for the solo instrument is transcribed. (As pointed out in Chapter 2, the music hyphen, dot 5, and a blank space are required after a bar sign which divides a measure if the remaining part of the measure is brailled on the same line.)

Example 5-13.



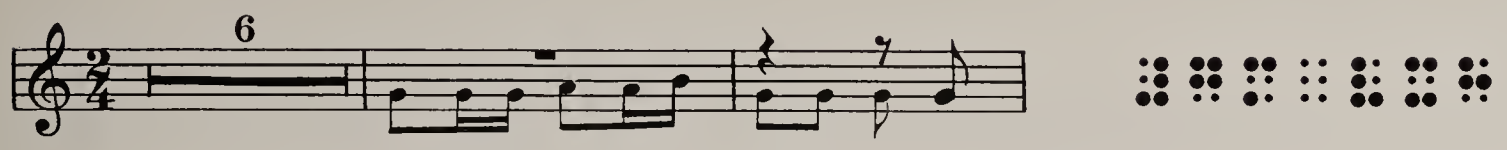
In Example 5-14, the size of the type is the only indication that the notes in the first three measures and the first note in measure four are for another instrument. It is imperative that the corresponding rests for the solo instrument be transcribed, although they are not actually shown in the print. One should therefore transcribe three measure rests followed by a space, then an eighth rest, before transcribing the first three notes of the solo.

Example 5-14.



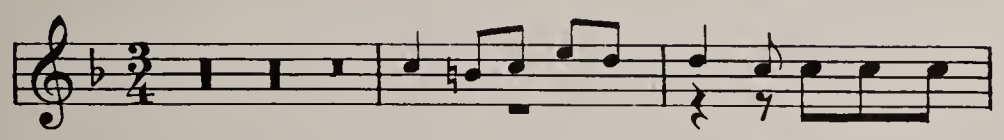
In Example 5-15, the student should transcribe seven measure rests followed by a space, then the quarter and eighth rests, before transcribing the first note of the solo part.

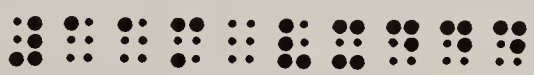
Example 5-15.



In Example 5-16, one should braille eleven measure rests followed by a space, then the quarter and eighth rests, followed by the first three notes of the solo. Although no numeral is shown, the printed signs preceding the first measure-bar line indicate ten measures of silence.
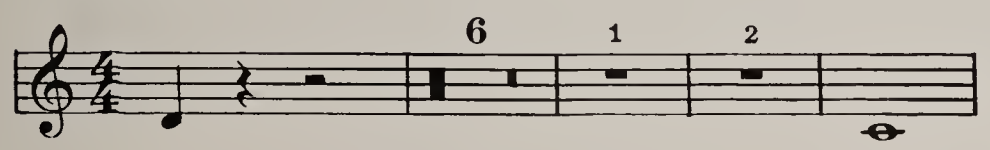
Example 5-16.





In the following example, eight measure rests are indicated. The "6" refers to six measure rests, while the "1" and "2" are for counting two individual measure rests.

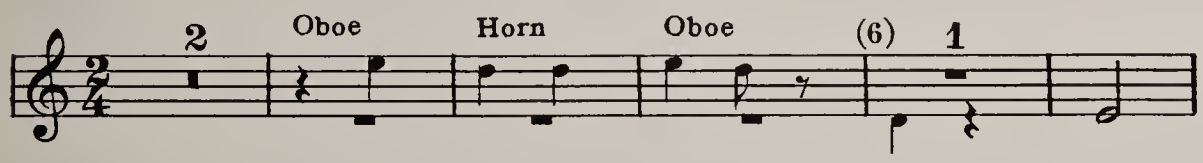
Example 5-17.





Often a band or orchestral part for a single instrument is printed as shown in Example 5-18. One should transcribe six measure rests. This total includes the double-whole-rest sign (showing two measures of silence), the whole-rest signs below the small notes in three of the measures, and the whole-rest sign above the quarter note and rest in the next-to-last measure. The very small figure "6," in parentheses above the staff, gives this clue. Sometimes, the total is **not** shown in print, however, and the transcriber must do his own counting. The "1," shown above the staff in the next-to-last measure as a counting device, is confusing.

Example 5-18.
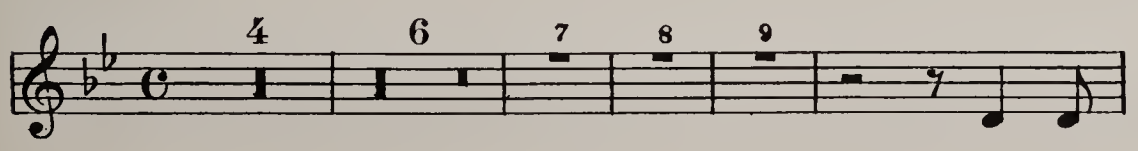




As shown here, there may be many visual cues regarding the music for other instrument in a single score. To try to include these in the braille transcription is, for practical purposes, usually out of the question, as this would greatly lengthen and complicate the result. However, after going through one or two group rehearsals, the blind player usually picks up cues with his ears just as readily as the sighted player does with his eyes, so that such omissions cause no special problem.

The transcriber may find the notation in Example 5-19 puzzling at first glance. Thirteen measure rests are called for in this example. The printed numbers are visually confusing because the first two indicate a precise number of consecutive measure rests, while the last three are for counting the three individual measure rests which follow the grouping of six.

Example 5-19.
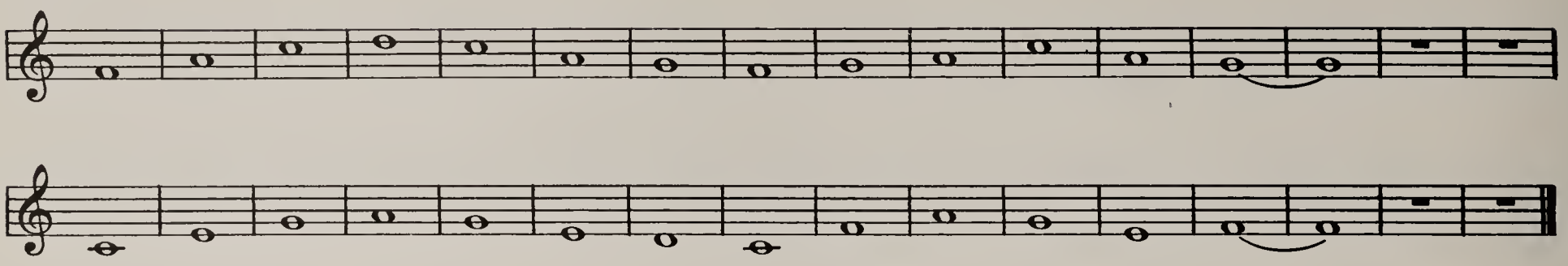




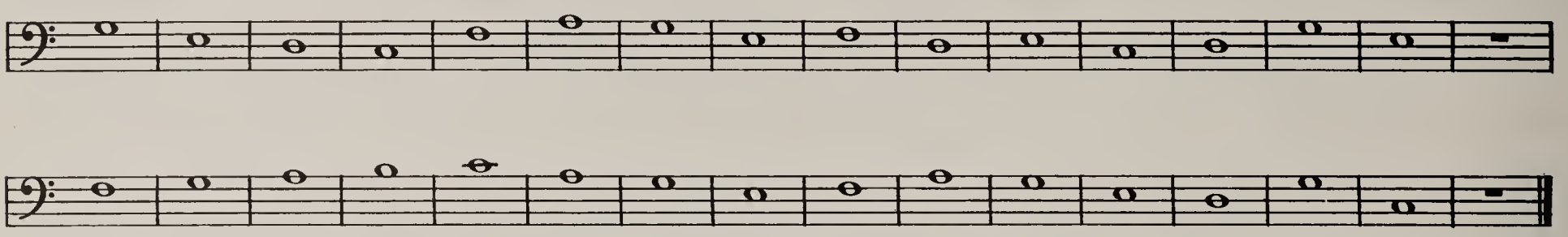
Exercises for Chapter 5

It will be helpful to practice all of the examples shown in this chapter before preparing the exercises.

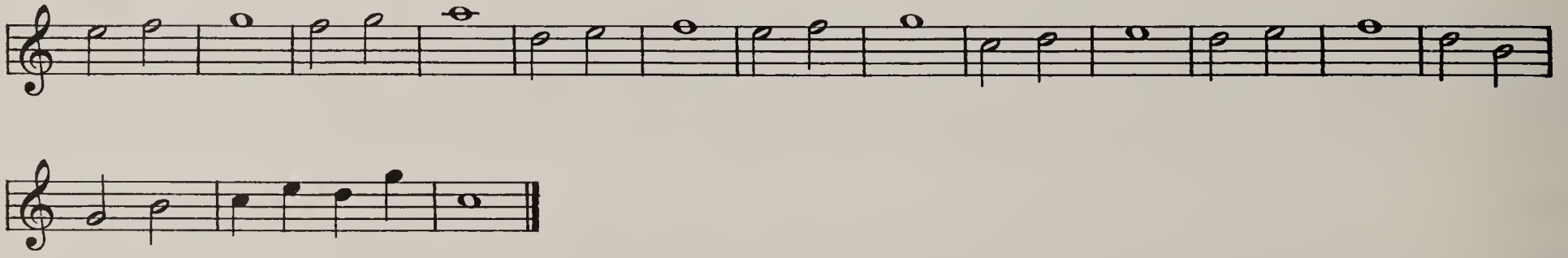
Exercise 1.



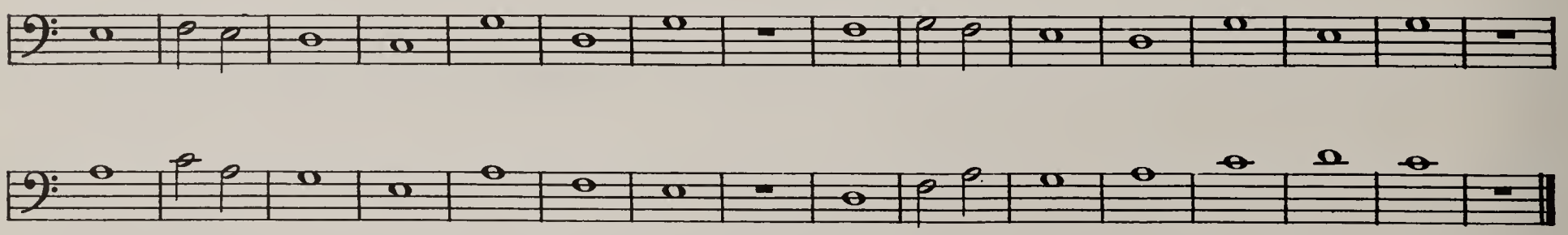
Exercise 2.



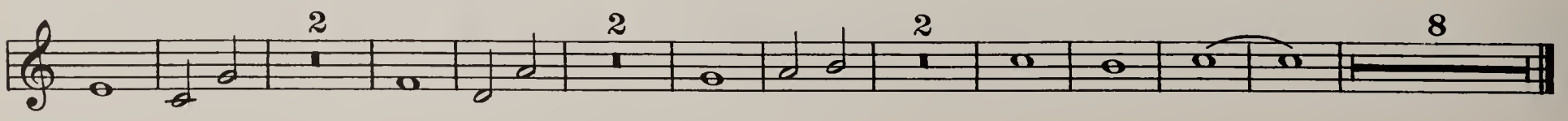
Exercise 3.



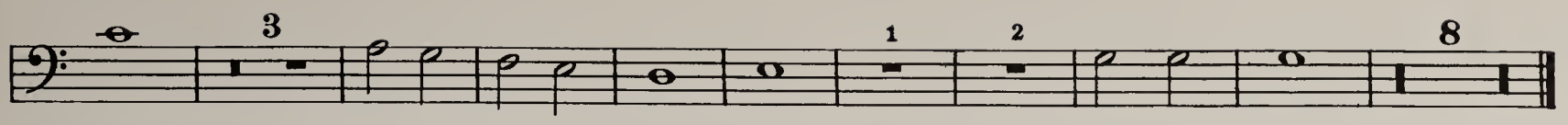
Exercise 4.



Exercise 5.



Exercise 6.



Chapter 6

ACCIDENTALS

Natural: ♮ ⠡

Flat: ♭ ⠣

Sharp: ♯ ⠩

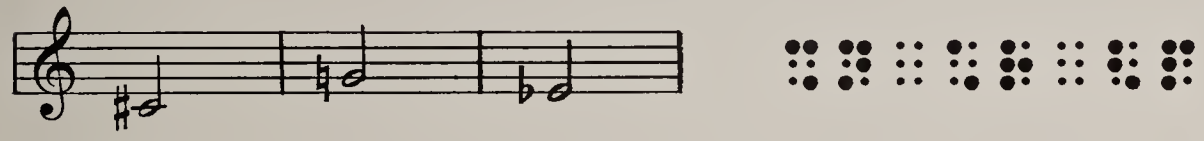
Double flat: 𝄫 ⠣⠣

Double sharp: 𝄪 ⠩⠩

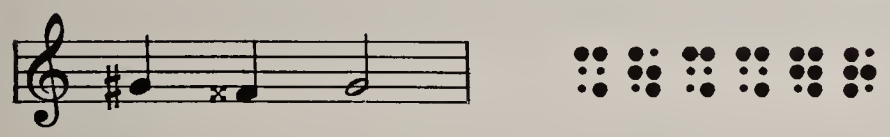
The signs for accidentals are shown above. Inevitably, one notices that these are the literary symbols for *ch, gh,* and *sh,* and for many braillists this is the easiest way to remember them. The *sh* contraction naturally suggests the word "sharp". In remembering the flat sign, it may be helpful to recall that the initial letter of the word flat — *f* — is immediately followed by the alphabet letters *g* and *h*. (Of course, the student is aware that each music symbol has a different meaning in the literary code. It is best not to relate the two, however, except where such natural associations as those given above may prove helpful.)

Directions for Brailling Accidentals: The accidental sign is placed in front of the note it affects as is illustrated in Examples 6-1 and 6-2.

Example 6-1.
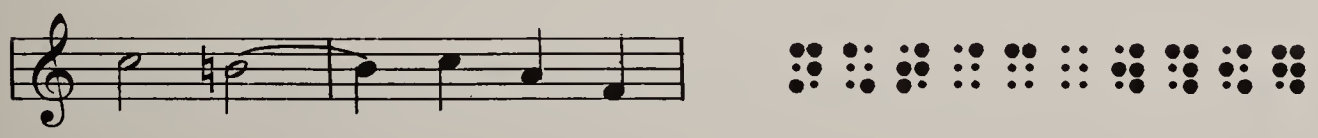


Example 6-2.



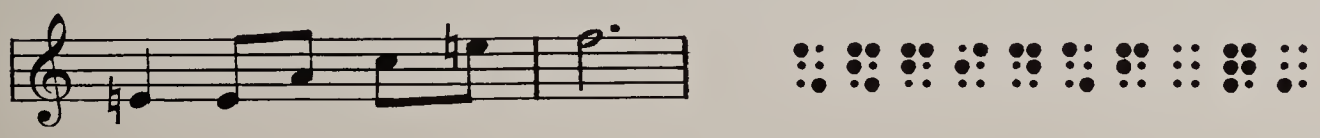
As in print, if two tied notes affected by an accidental are separated by a bar line, the accidental is not repeated for the second note.

Example 6-3.



As in print, any of these signs remains active during an entire measure for the same note at the same pitch, but not for the same note shown in a different octave. Example 6-4 illustrates this fact.

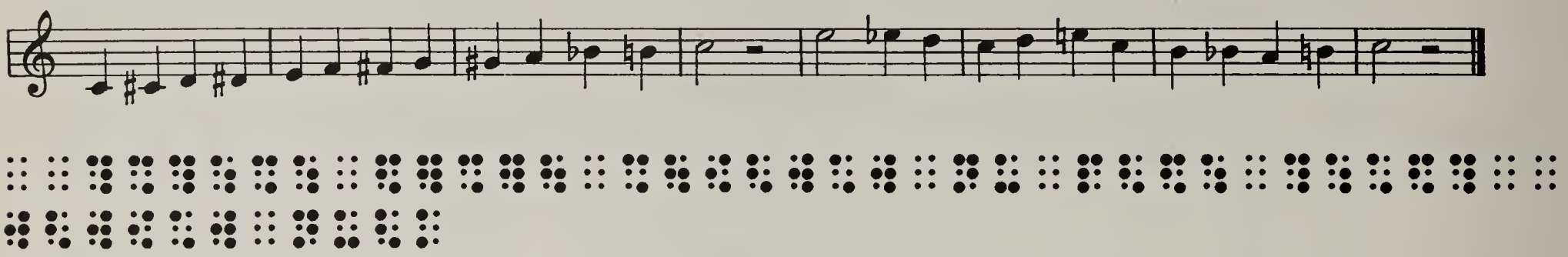
Example 6-4.



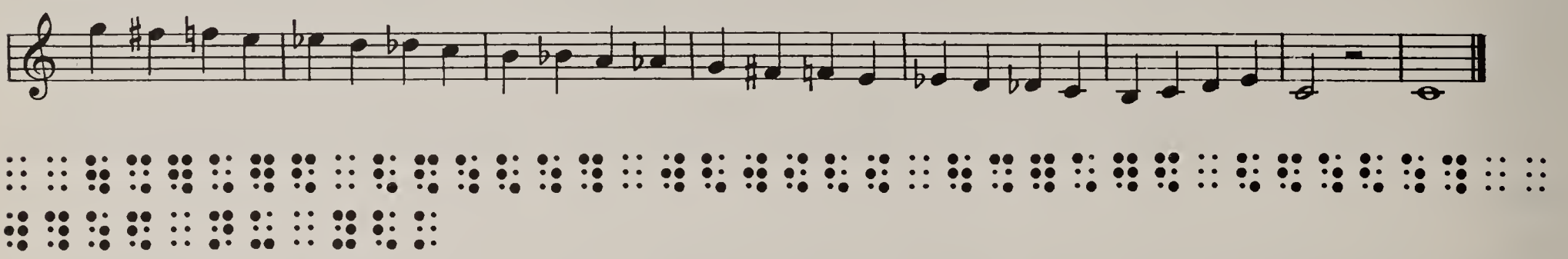
Examples for Practice

The following seven examples illustrate the transcription of accidentals. They should be practiced with the braille portion of the example covered, so that the student may test his knowledge adequately and correct any mistakes before he prepares the exercises at the end of the chapter.

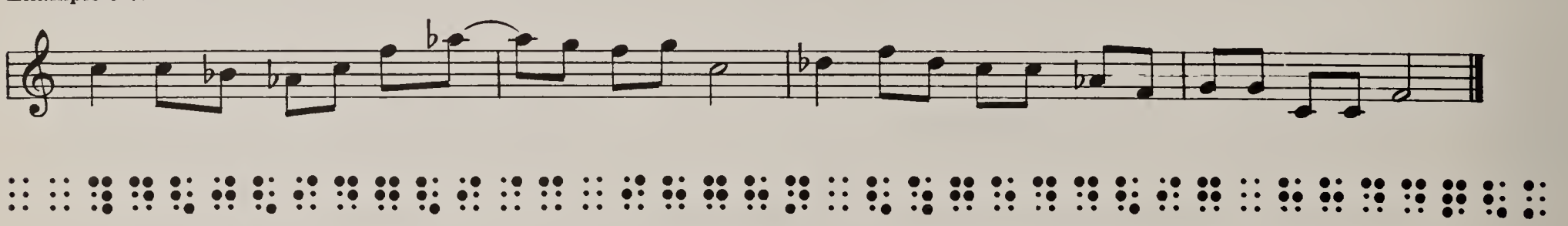
Example 6-5.



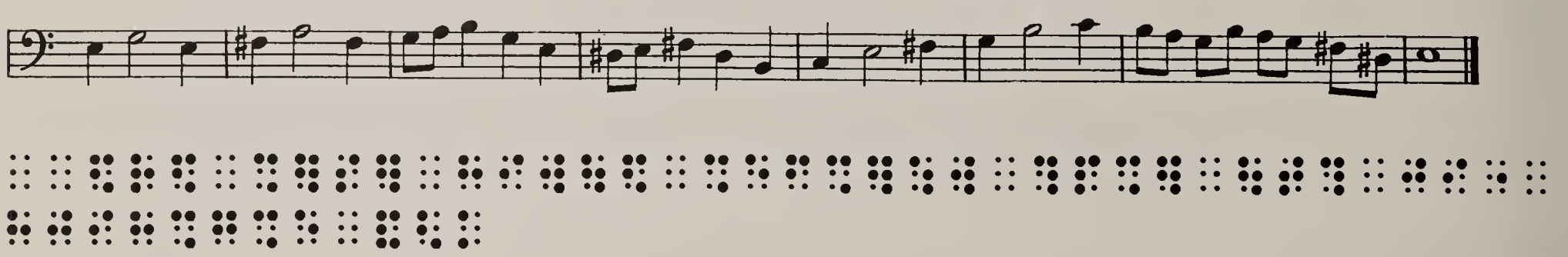
Example 6-6.



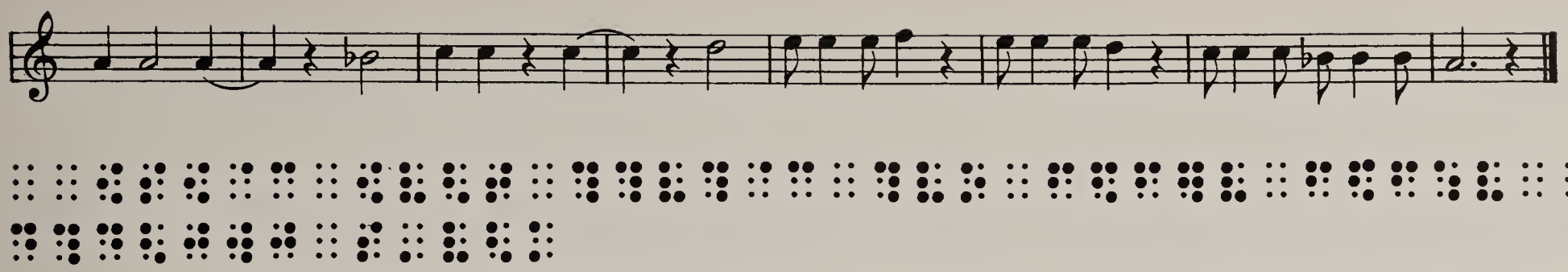
Example 6-7.
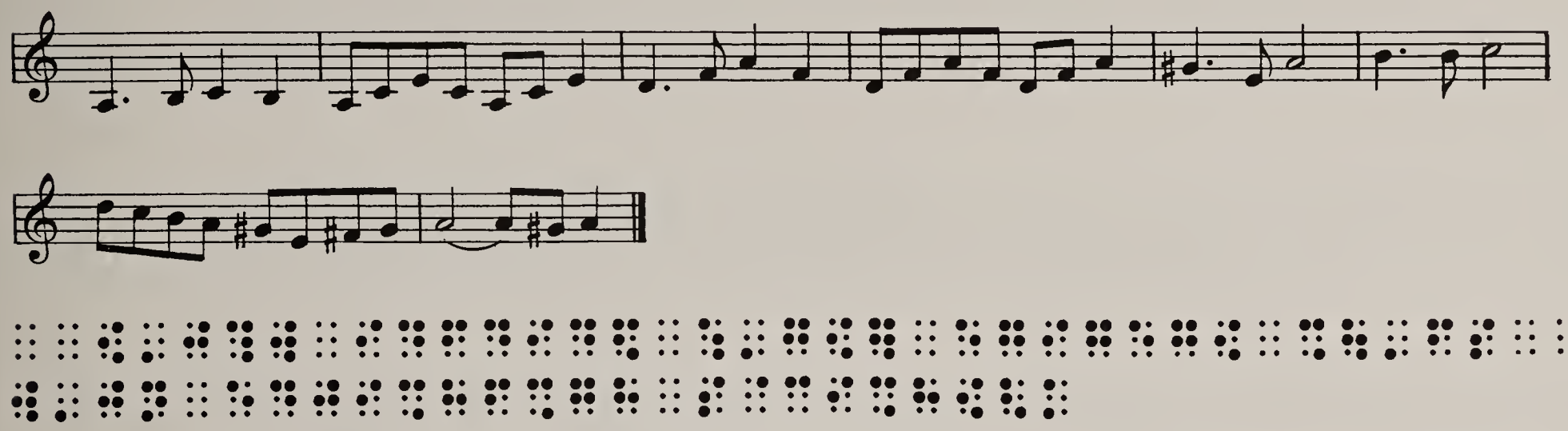


Example 6-8.



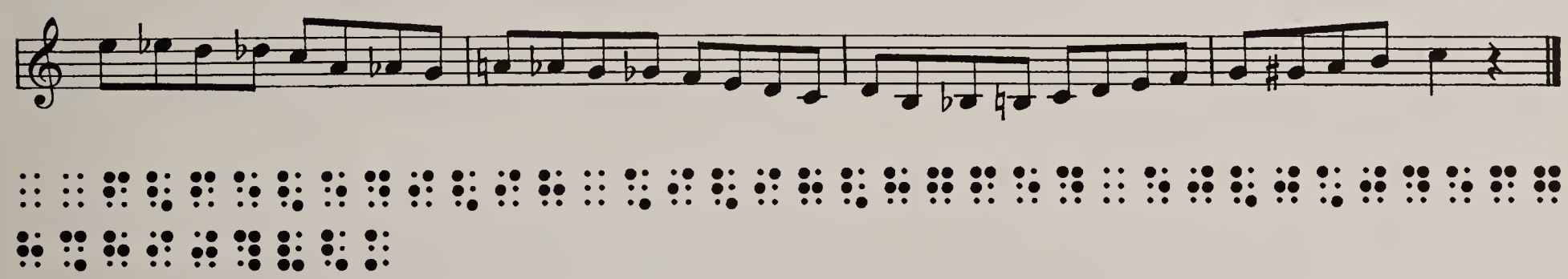
Example 6-9.



Example 6-10.
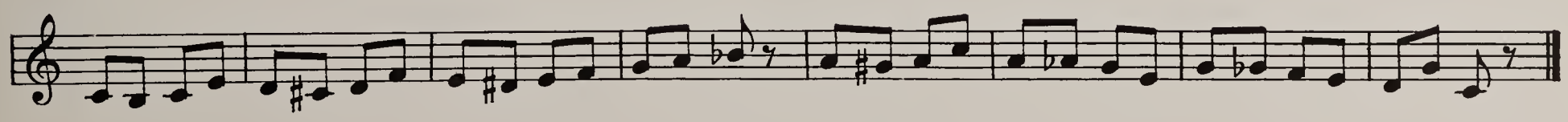


Example 6-11.



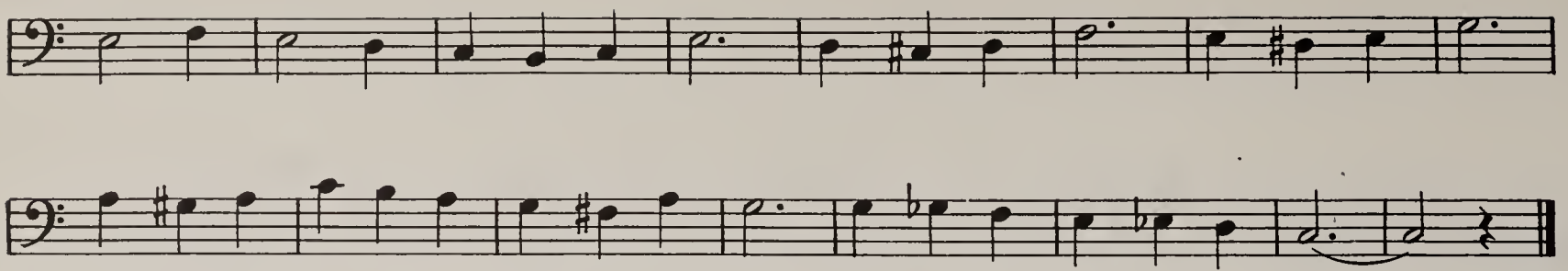
Exercises for Chapter 6

In preparing the exercises for Chapter 6, let a time signature of 3/4 be assumed for Exercise 2, and one of 4/4 for Exercise 4, as a basis for measure division.

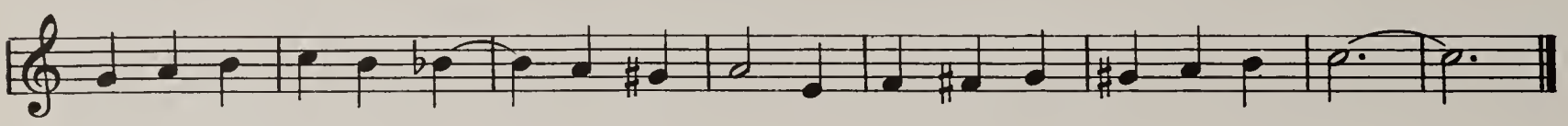
Exercise 1.



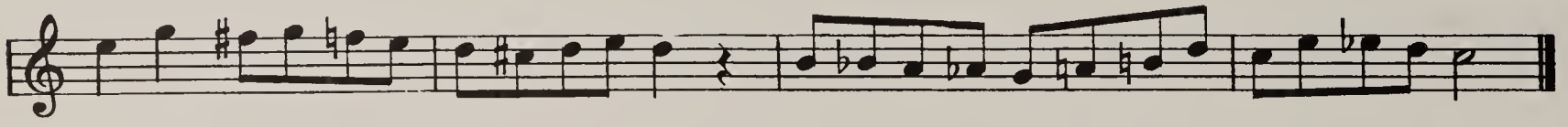
Exercise 2.



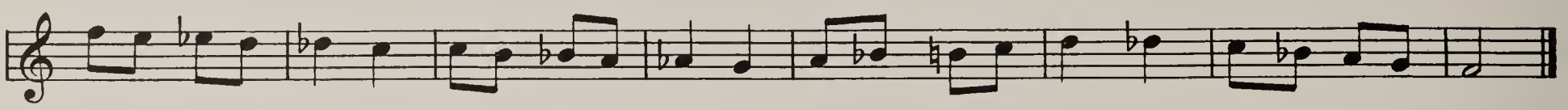
Exercise 3.



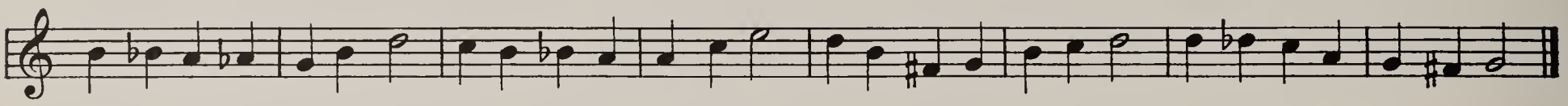
Exercise 4.



Exercise 5.



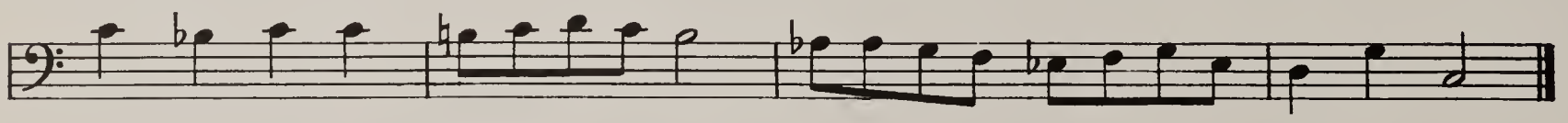
Exercise 6.



Exercise 7.



Exercise 8.



Chapter 7
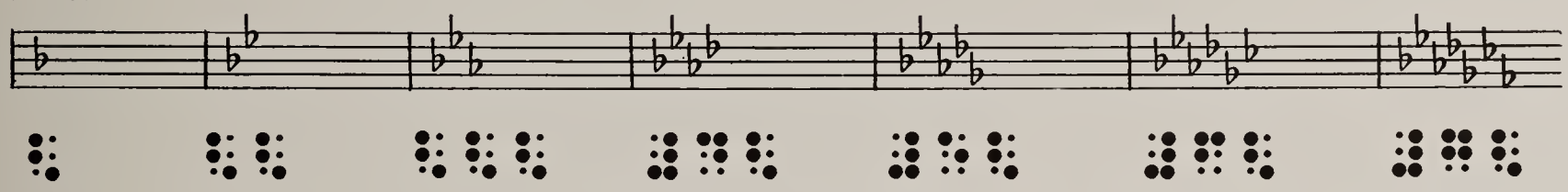
SIGNATURES, TEMPO, AND MOOD

Key and Time Signatures. Key and time signatures, in that order and with no spacing between them, are transcribed once only at the beginning of the piece. They are usually centered on a free line directly above the music. If either signature changes during the course of the music, however, it must be rebrailled between empty cells, where the change occurs. If both signatures change simultaneously, the same procedure is followed, with a space left on each side of the combination. Such changes usually come after a light double-bar sign and, of course, a space is left between bar and signature if they occupy the same braille line. At the beginning of a new movement in the music, however, the signatures should be centered on a free line, as at the beginning of the composition. Additional information concerning the positioning of new signatures in keyboard music will be given in a later chapter.

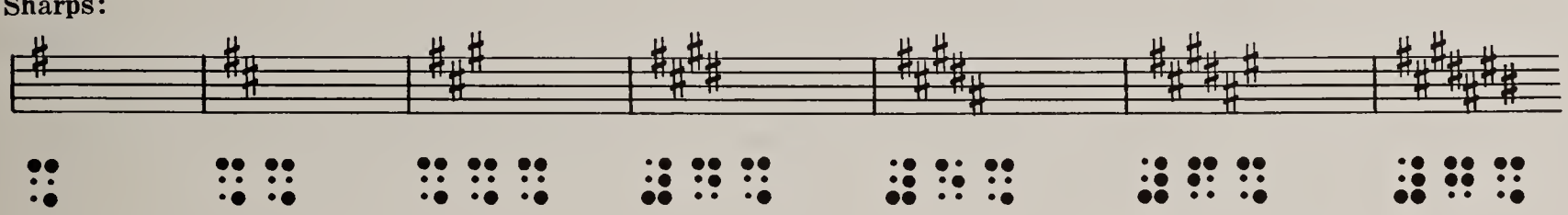
Key Signatures in braille music show only the **number** of sharps or flats, whereas the print shows which notes are affected. The braille key signature is thus made by transcribing the appropriate number of accidental signs, according to the general procedure used in brailling consecutive measure rests. The correct numeral and one accidental are used for a signature composed of four or more accidentals. Where there are less than four accidentals, one, two, or three individual signs are used, according to the number shown in the signature. Key signatures are illustrated in the following examples.

Example 7-1.

Flats:



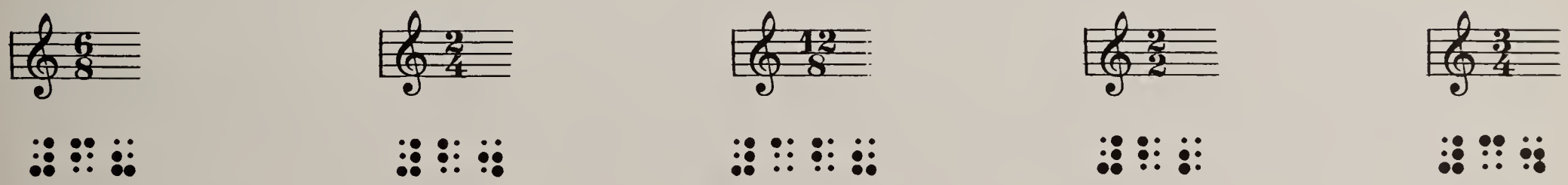
Sharps:



Time signatures are transcribed either with the numeral sign and numbers (or number) or with one of the special braille symbols which represent common and cut time. In the occasional instance where only one number is shown, it should be transcribed in the upper portion of the cell. When two numbers are present, the second is dropped to the lower part of the cell. Examples 7-2 through 7-5 illustrate time signatures.

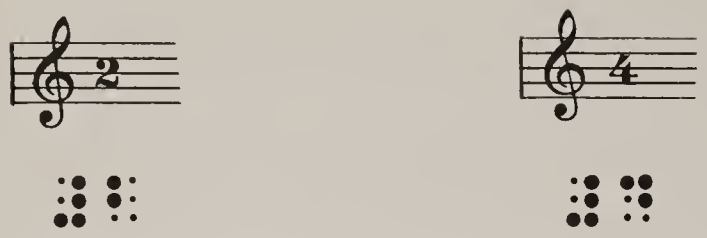
Example 7-2.

Two numbers:



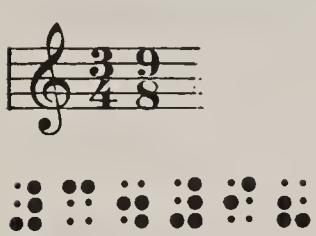
Example 7-3.

One number:



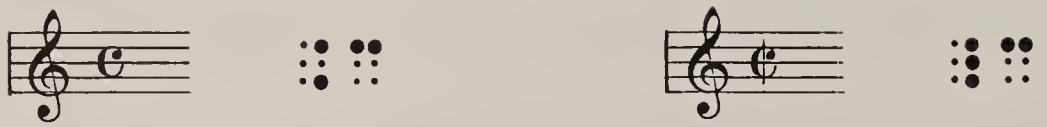
Example 7-4.

The combined time signature:
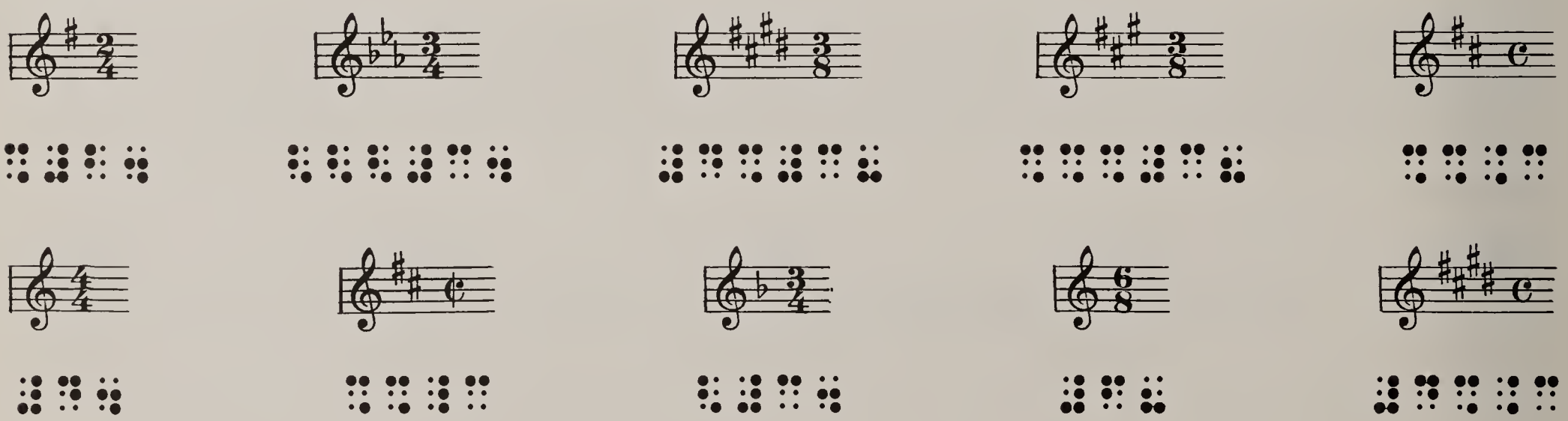


Example 7-5.

Symbols for common and cut time, respectively:



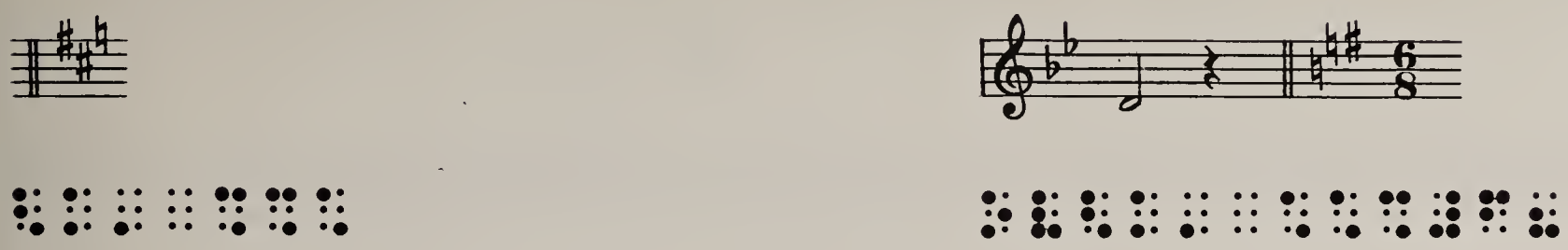
A few typical key and time signatures are illustrated in Example 7-6. It should be remembered that a free space is always left on each side of the combination, but none is left between the signatures themselves.

Example 7-6.



When a key cancellation occurs, the accidentals should be transcribed in exactly the same order in which they are shown in the print, as illustrated in Example 7-7.

Example 7-7.



Words Indicating Tempo and Mood. When words of tempo or mood, such as "Andante," "Presto," "Con grazia," etc., are printed above the music at the beginning of the piece, they are transcribed on the same line as the key and time signatures, preceding such signatures; the entire combination is centered. A period and a space follow the words and are included in the centering. In cases where the combination is too long for one line, words are transcribed on one line and signatures on the next line, both being centered.

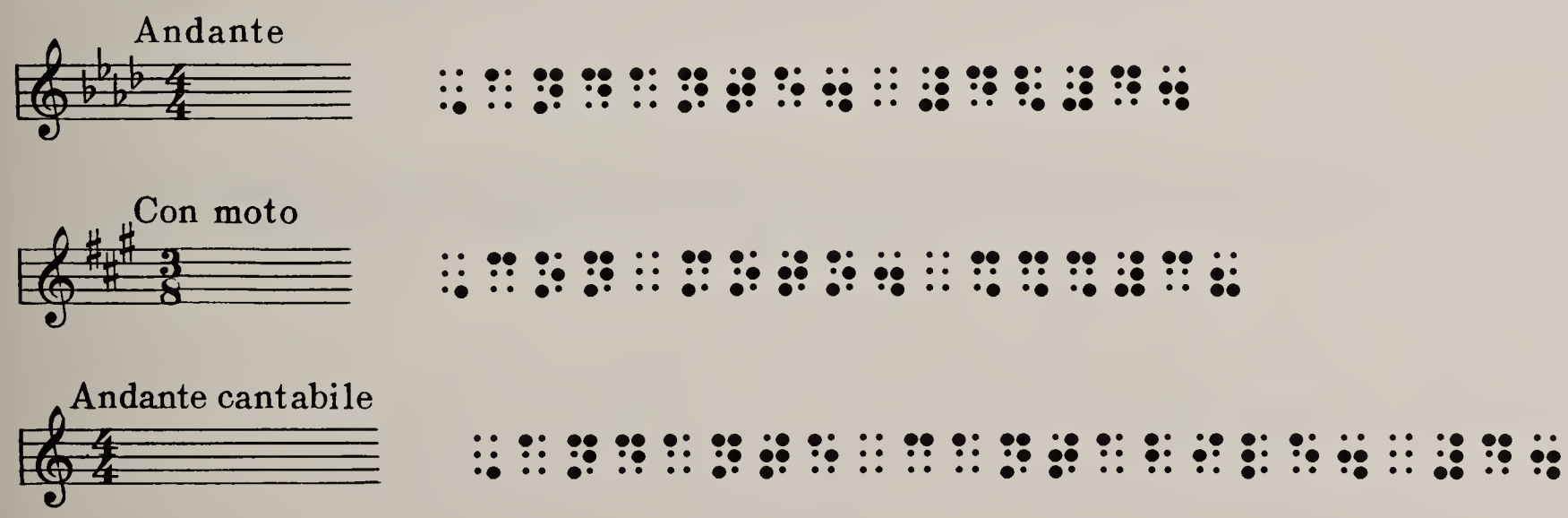
If such words are of foreign origin ("Andantino", "Presto", etc.), literary contractions should not be used. However, they may be used in such English words as "Quickly", "Moderately Fast", etc. If words of expression or mood appear simultaneously with a change of key and time signature, all three should be centered on a free line as at the beginning of the composition.

When no words of tempo or mood are shown and the signatures alone constitute the heading above the music, there is some difference of opinion as to whether they should then be centered, since the few cells they occupy may be rather difficult to locate. Some music readers prefer to have such short headings start in the third cell from the left-hand margin, on the line above the music, especially in transcriptions for young children. For single melodies which require only two or three lines of braille, sometimes the signatures are placed at the beginning of the paragraph, in the third cell. The music continues on the same line, separated from the signatures by a space. If a word or words of direction are also given, however, then the entire heading should be centered, as usual, on the line above the music.

Words and letters of expression occurring in the body of the music are transcribed wherever they appear. How to handle such situations is explained in Chapter 12.

A few illustrations of words and signatures are shown in Example 7-8.

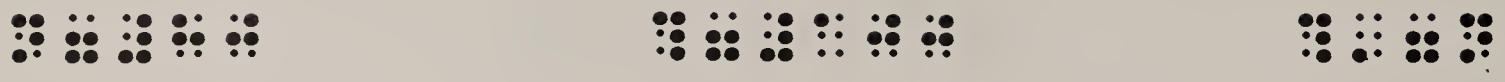
Example 7-8.



Metronome Markings. To show metronome indication, the musical note "C" is transcribed according to the time value indicated in the print copy, followed by dots 2-3-5-6 (representing the print "equals" sign). This is followed in turn by the number sign and the correct number. No spacing is made between any of these signs, but the entire combination is preceded and followed by a space. If the print copy shows two note values, rather than a note value and a numeral, the braille copy should show the same. These markings are illustrated in Example 7-9.

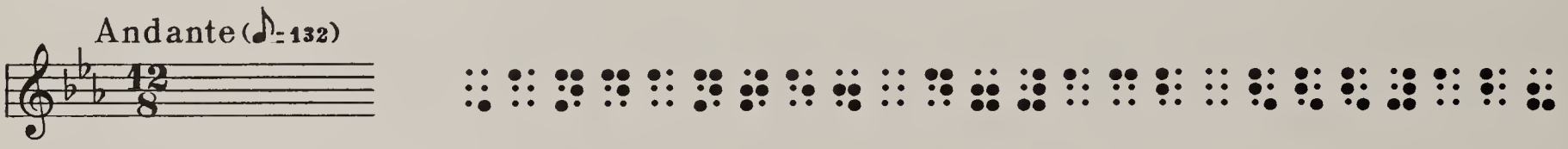
Example 7-9.

(♩ = 80) (♩ = 100) (♩. = ♩)



The metronome marking usually is placed between the words of direction and the signatures, as shown in Example 7-10. If there is not room for the complete heading on one line, the metronome marking (with or without time signatures) is centered on a separate line.

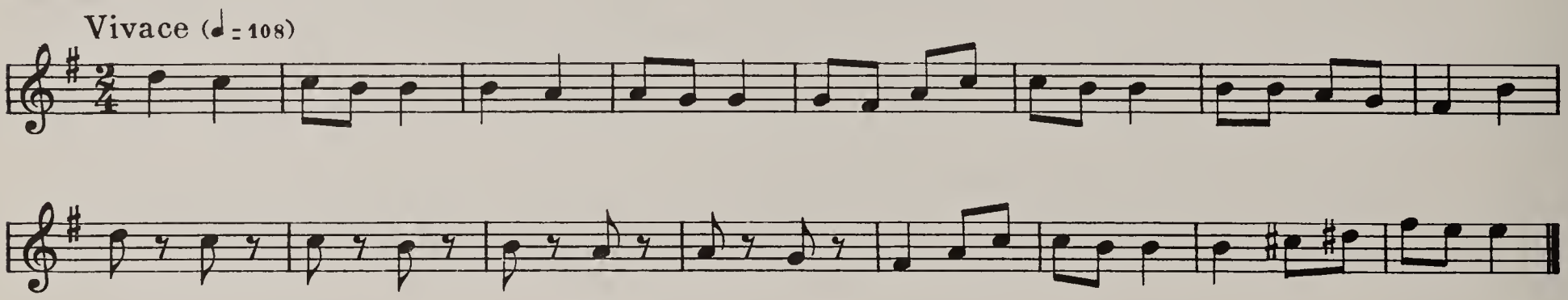
Example 7-10.



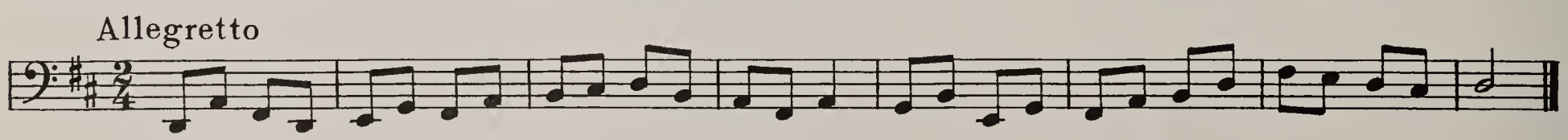
Exercises for Chapter 7

Before brailling the exercises for Chapter 7, the student should practice transcribing all the examples given in the chapter, with the braille answers covered. Then the copy should be carefully checked for any mistakes.

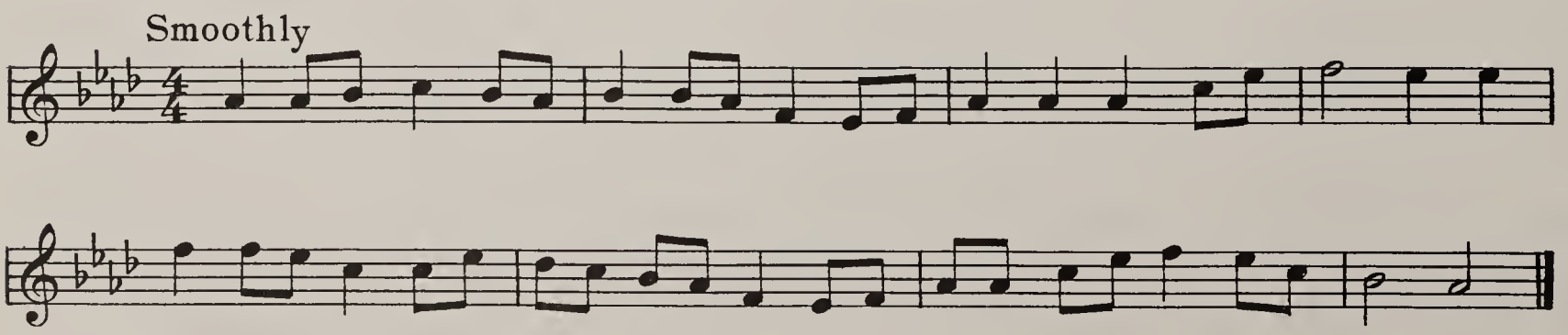
Exercise 1.



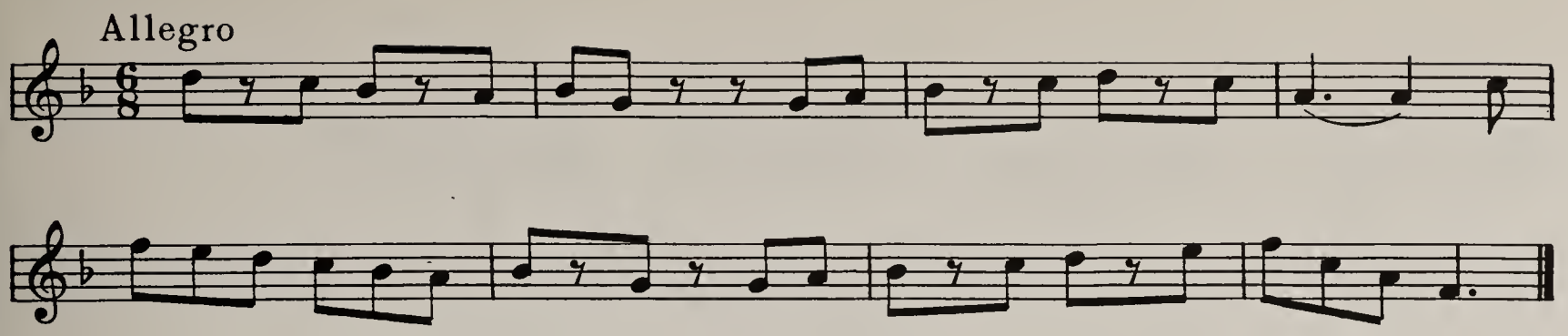
Exercise 2.



Exercise 3.



Exercise 4.



Chapter 8

OCTAVE MARKS

In addition to showing the name and time value of a note, one must also show the octave in which it is located, by placing a character, called an **octave mark,** in the cell immediately preceding certain notes. Nothing may come between the octave mark and the note. If the note has an accidental, the order of signs is: accidental, octave mark, note.

The first note of every melody must be preceded by an octave mark. As the music progresses, some notes will need an octave mark to show melodic direction (whether the melody goes up or down) and others will not, according to very specific rules presented later.

How can one tell in which octave a note is located? The entire musical scale is divided into so-called "octaves" of seven tones each, always **starting with a C** and including all notes through the next B above. There are seven of these C octaves in the piano scale, and, for the purposes of braille music, they have number names: "first octave", "second octave," etc. Each of the seven has a special braille character or sign to represent it, which is called an octave mark. One can quickly tell in which octave any note is situated by locating the nearest C **below** the note and determining which C in the scale it is. For example, suppose that the note in question is the E on the first line of the staff (treble clef). The nearest C below the note is middle C, which happens to be the fourth C on the piano, counting upward. Therefore, the E note in question is said to be in the fourth octave, and will require the fourth octave mark or sign.

It should be emphasized that the compass of the octave is always from C to the B above, regardless of the key in which the composition is written.

Inasmuch as octave marks **always directly precede** the note (nothing may come between them), they are located exclusively on the side of the cell **nearest** the note, namely, the right-hand side; thus only dots, 4, 5, and 6, singly or in different combinations, are used in forming them.

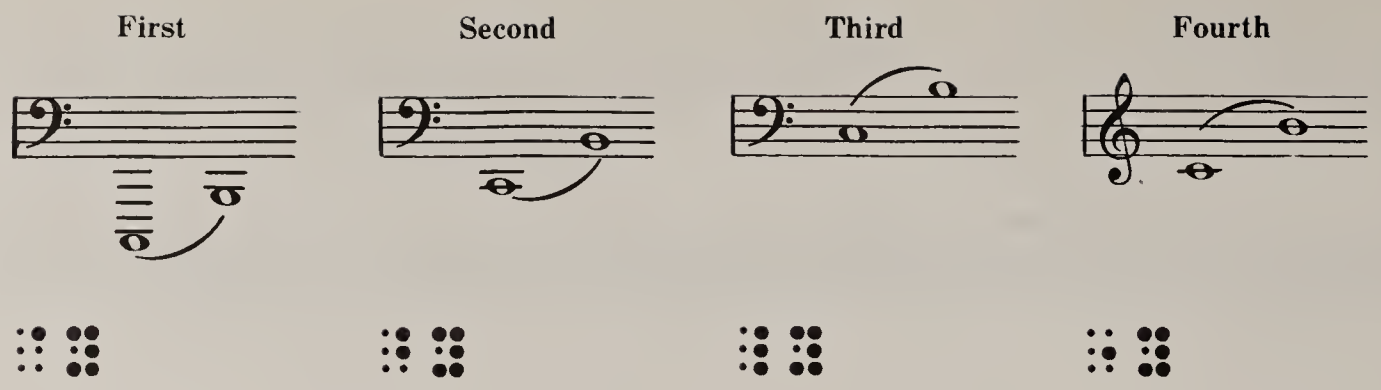
The Seven Octave Marks

(Starting with the lowest C on the piano scale)

First	Second	Third	Fourth	Fifth	Sixth	Seventh
⠼	⠼	⠼	⠼	⠼	⠼	⠼

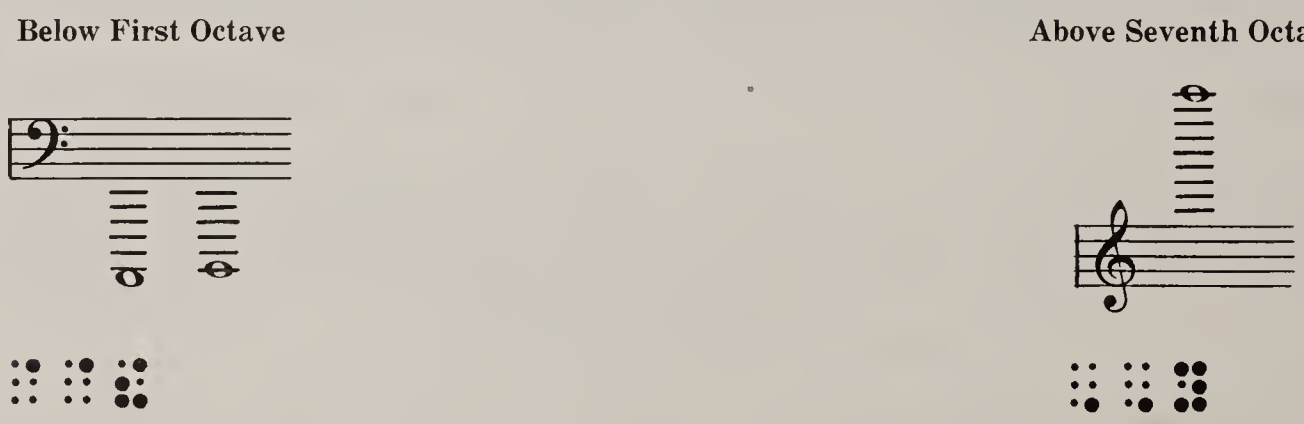
Study Example 8-1 below. In each instance the same octave mark shown before a C applies equally to the other six notes located directly above it in the musical scale.

Example 8-1.



Three notes in the piano scale, rarely used, do not fit into any of these seven C octaves: the A and B below the first C, and the highest note on the piano which is a C. The locations of these notes may be called, respectively, "below first octave" and "above seventh octave." One doubles the first octave sign and the seventh octave sign, respectively, to show these locations, as shown in Example 8-2.

Example 8-2.



Memory Aid for the Formation of Octave Marks. Trying to learn octave signs by dot number can be very confusing (i.e., dot 4 for first octave, dot 5 for fourth octave, using numbers for two different concepts). Perhaps the following method may prove to be easier and quicker.

With the three right-hand brailling fingers, which alone are used to transcribe octave marks, "play" the following simple, three-finger exercise on a table-top or book as one would play a Czerny finger exercise at the piano, over and over by rote. Recite the number-names while "playing". Then practice on the brailler. Often, memorization can be completed in a matter of minutes by this method. Continue practicing at odd moments until making these signs becomes automatic. Because the signs are used so often, a transcriber should never have to look them up while brailling.

Brailling Fingers of Right Hand Only

Recite	Tap Fingers	Formula
"First"	⠈	(First finger makes first octave mark)
"Second"	⠘	(First and second fingers make second octave mark)
"Third"	⠸	(First, second, and third fingers make third octave mark)
"Fourth"	⠐	(**Middle** finger makes fourth octave mark, the middle C octave)
"Fifth"	⠉	(Both outside fingers make fifth octave mark)
"Sixth"	⠒	(Last two fingers make sixth octave mark)
"Seventh"	⠑	(Last finger makes seventh octave mark)

Notice that the seventh sign is a reversal of the first; it uses the last brailling finger rather than the first. Also, the sixth sign is a reversal of the second; it uses the last two brailling fingers rather than the first two.

If the above **finger motions** are repeated over and over, by rote, while reciting "first," "second," "third," etc., octave marks can usually be memorized surprisingly fast. It is also helpful to remember: "middle finger — middle C octave."

Rules for Using Octave Marks. The first note of every melody must be preceded by an octave mark to show where it is located. In order to show the direction of the melody from that point onward, each succeeding note may or may not require an octave mark, according to how far away it is located from the note immediately preceding it. The rules for using the octave mark are:

1. If the distance between the two notes is an interval of a second or a third, the second note does **not** require an octave mark.

2. If the distance between the two notes is an interval of a sixth or more, the second note **does** require an octave mark.

3. If the distance between the two notes is an interval of a fourth or a fifth, the second note requires an octave mark **only if** it is located in a different octave — a different C octave, that is.

Aid for Use of Octave Marks. The following verse has been found helpful in learning the use of octave marks:

"Never, Always, Only If"

Never mark a second or third;

Always mark a sixth or more;

Fourth or fifth,

Only if

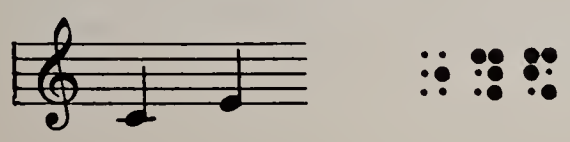
It should leave the octave.

The student can definitely shorten the thinking process in regard to the use of octave marks if he constantly keeps in mind the fact that whether the two notes are in the same C octave or not is completely irrelevant **unless** the melodic interval of a fourth or fifth is involved. His first thought should be, "What is the interval?" Only in the case of a fourth or a fifth does he need to ask the second question, "Are they in the same octave?" The following examples illustrate this point.

Example 8-3.

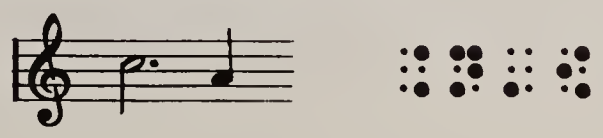
Second or third NOT marked, even though:

a. **Notes are in same C octave**



OR

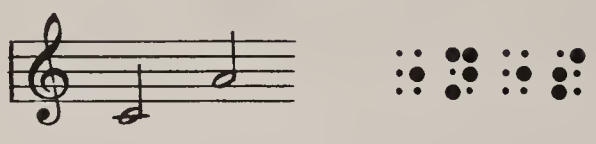
b. **Notes are in different C octaves**



Example 8-4.

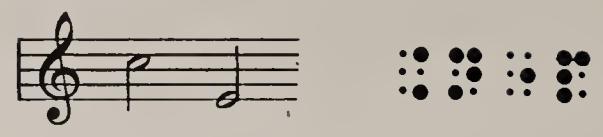
Sixths or more ALWAYS marked, even though:

a. **Notes are in same C octave**



OR

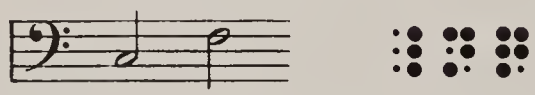
b. **Notes are in different C octaves**



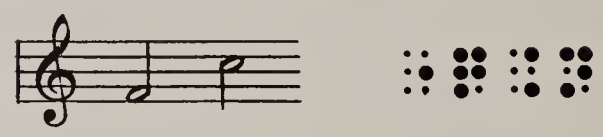
Example 8-5.

Fourth or fifth marked ONLY IF it leaves the octave.

a. **Notes are in same C octave**



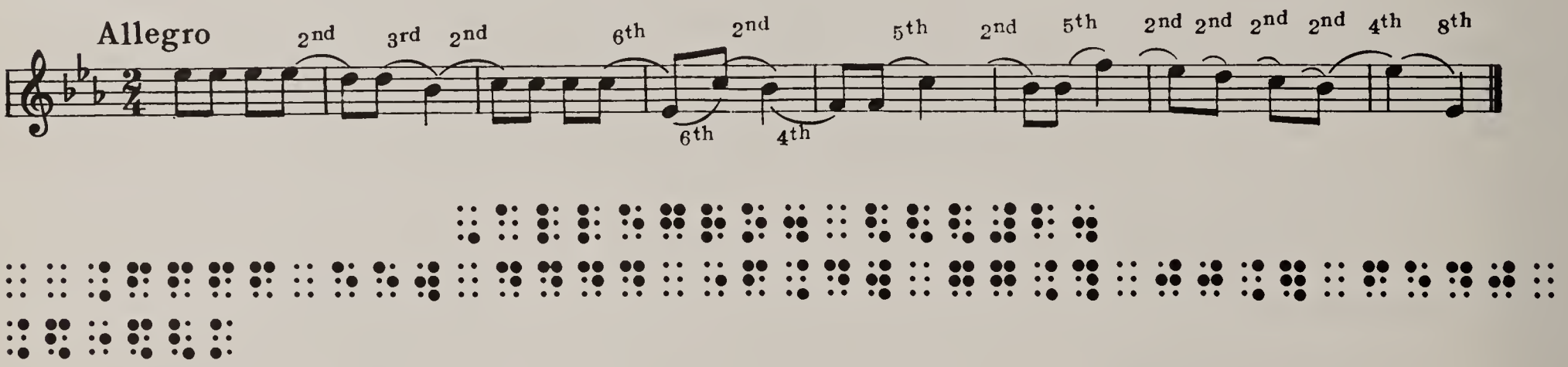
b. **Notes are in different C octaves**



The student should **first** check the interval involved; unless it is a fourth or fifth, he should not waste time considering whether the two notes are in the same C octave because for other intervals it cannot make one iota of difference.

The melody shown in Example 8-6 was written to illustrate the rules stated in the verse, "Never, Always, Only If." Check the interval-distance between the notes, as indicated by the numbers shown in conjunction with the curved lines, then examine the braille transcription to see how the rules are carried out. Practice brailling the exercise from the print.

Example 8-6.

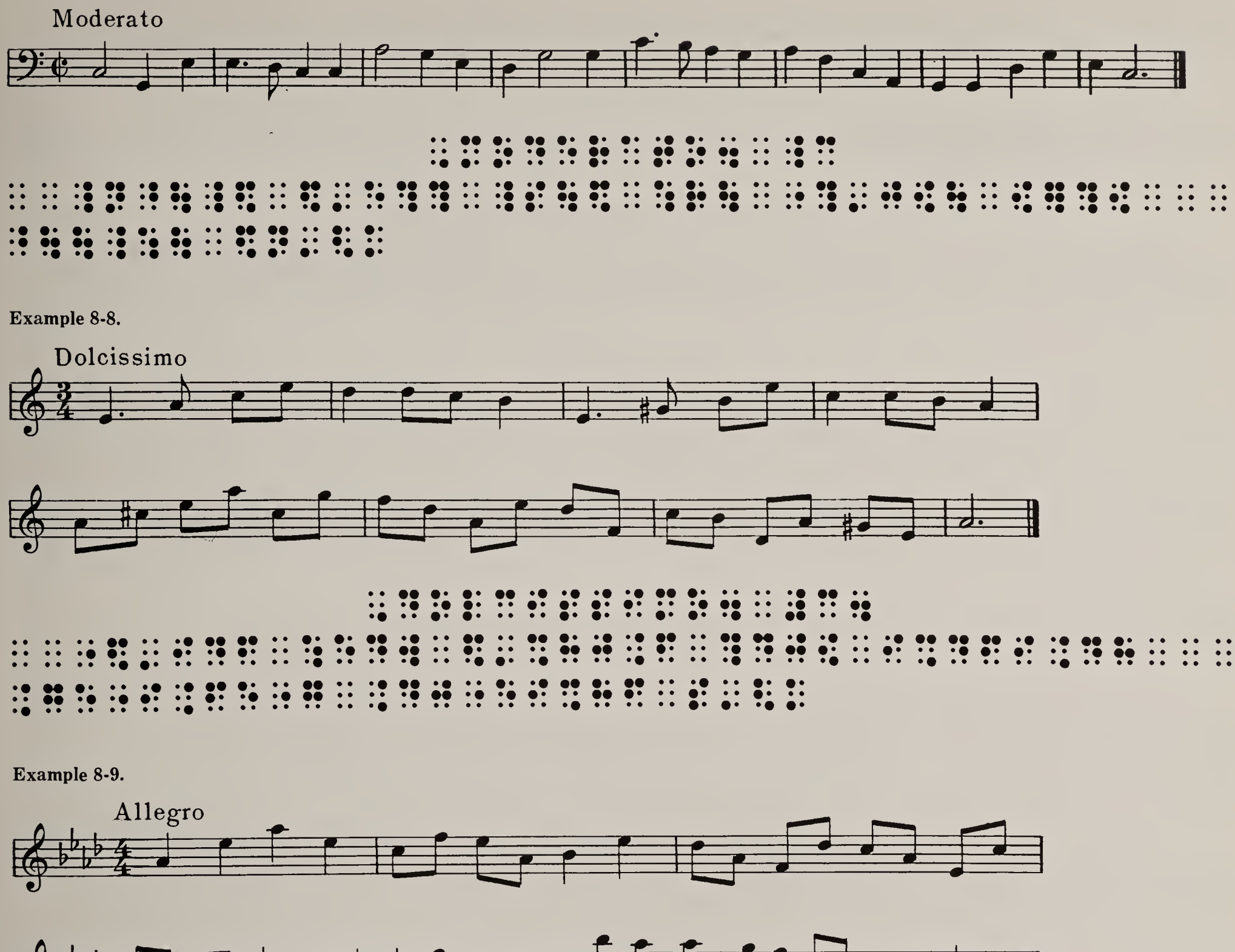


Whenever the marking "8va" occurs in print over certain notes, these notes should be transcribed according to the octaves in which they are **actually to be played.** (If a more explicit reproduction of the print sign is requested by a blind teacher, see the REVISED INTERNATIONAL MANUAL OF BRAILLE MUSIC NOTATION, 1956, paragraph 13, page 25.)

Other Uses for Octave Marks. As explained in previous paragraphs, an octave mark must be used in front of certain notes in order to show melodic direction. In addition, there are other situations calling for the use of an octave sign which have nothing to do with showing the direction in which the melody moves. It must be used to mark the first note brailled after an interruption of any kind to the melody itself. Such interruptions include a light or heavy double bar, backward- or forward-repeat signs, key or time signatures, literary words of expression or explanation, the numeral sign and a number, etc. No specific examples are presented at this time regarding these types of interruptions, because they will be amply illustrated in succeeding chapters. Symbols of nuance, such as accents, staccatos, etc., do not constitute interruptions in this context. Within most musical formats, the octave is marked for the first note in each line of braille. Henceforth, the student is asked to follow this procedure in transcribing all exercises given in this book. (Some types of transcriptions require an octave mark for the first note in each measure. This point will be discussed in a later chapter.)

The following four examples are presented to illustrate octave marks further.

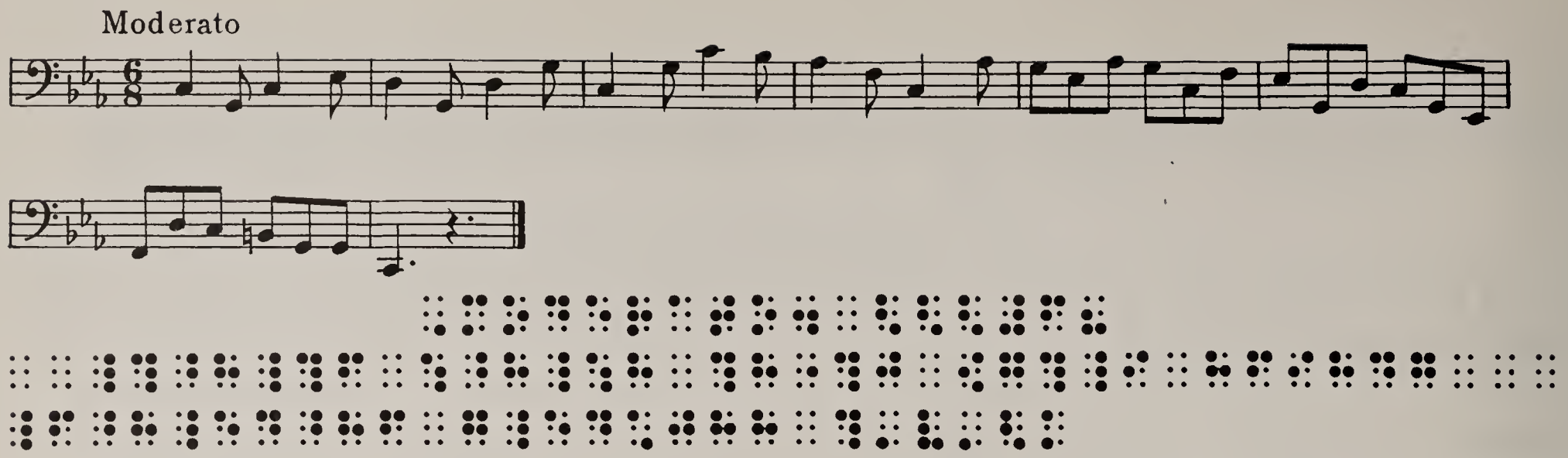
Example 8-7.



Example 8-8.

Example 8-9.

Example 8-10.

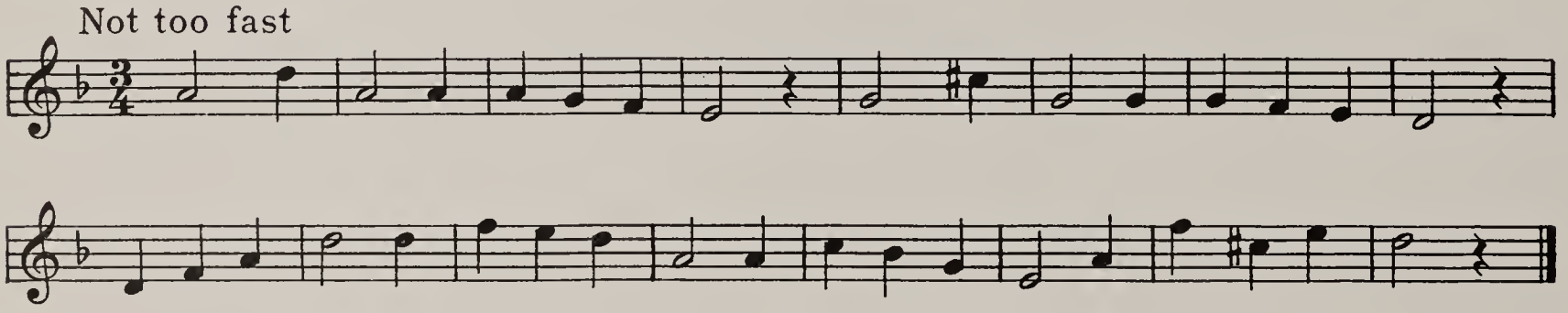


Exercises for Chapter 8
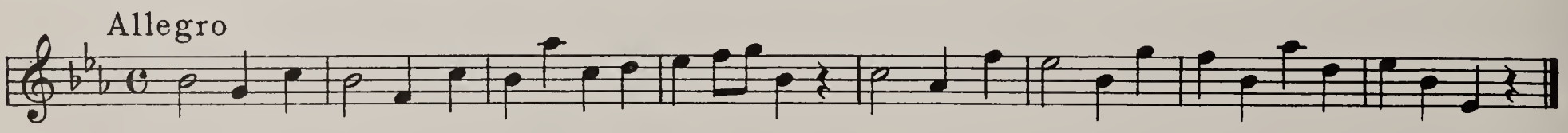
Before transcribing the following exercises, one should place a small pencil mark by those notes which will require an octave mark in the transcription. This procedure is usually very helpful for the beginner and can be dropped when he feels that he no longer needs to use it.

At this point, the student should add a third step to the proofreading process. In addition to checking upper dots for the names of the notes and bottom dots for their time value, he should go through each transcription a third time, checking only the octave marks. It should be kept in mind that the octave always begins with a C and ends with the B above, **no matter what the key signature may happen to be.**

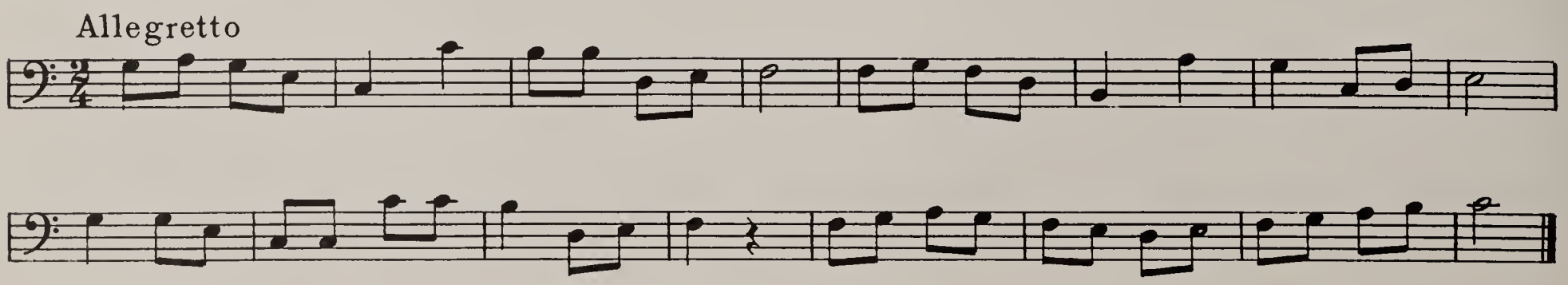
Exercise 1.



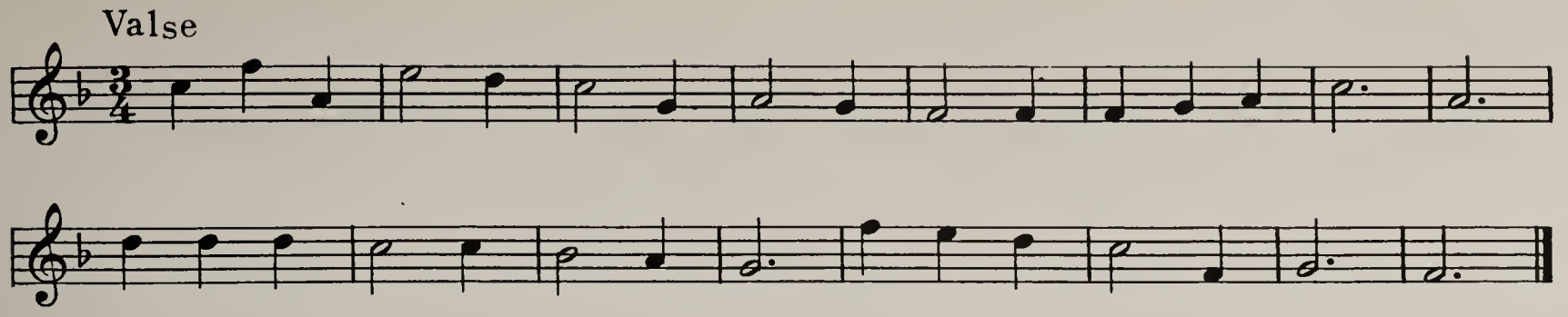
Exercise 2.
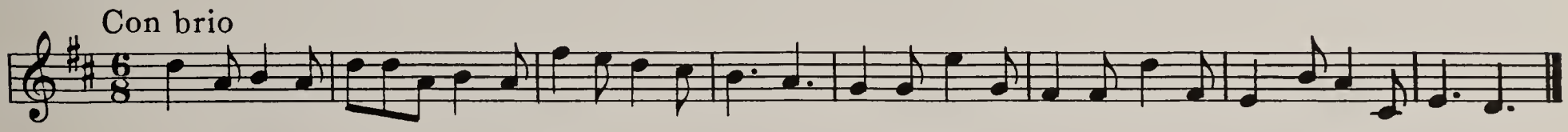


Exercise 3.
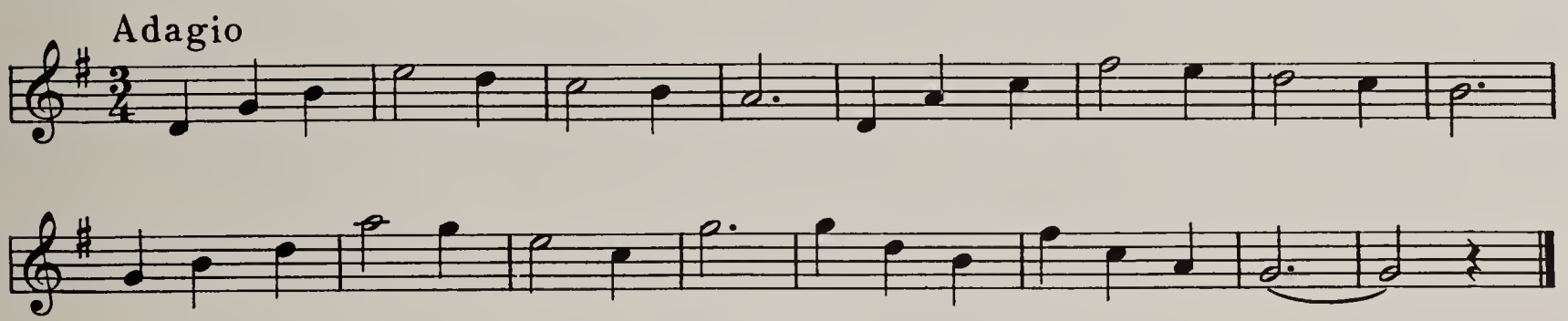


Exercise 4.
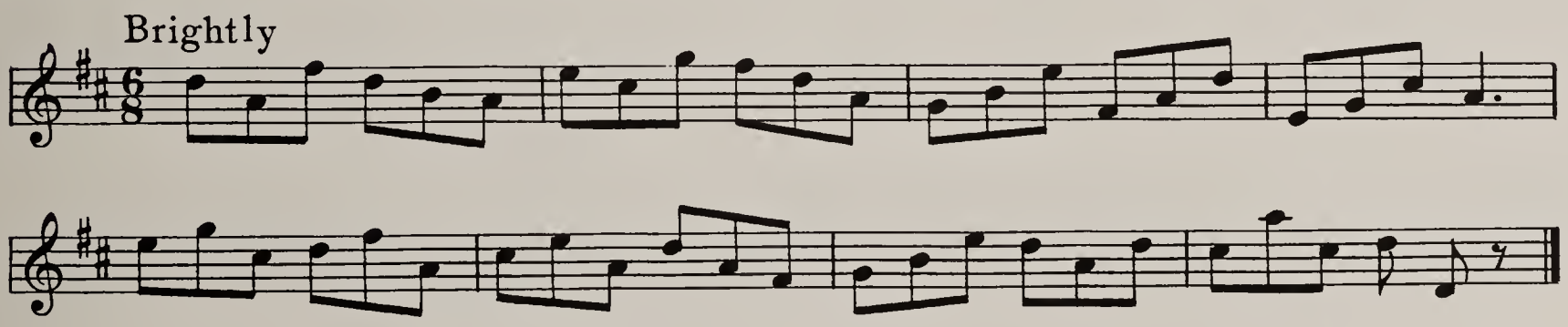


Exercise 5.



Exercise 6.



Exercise 7.



Chapter 9

FINGERING

The Five Finger Marks. Fingering is indicated by means of the five finger marks shown below.

Fingers:	**1**	**2**	**3**	**4**	**5**
Marks:	⁘	⁘	⁘	⁘	⁘

Since finger marks come after the note, they are located on the side of the cell **nearest** the note — namely, the left side. Thus only dots 1, 2, or 3, brailled singly or in different combinations, are used in forming them.

Attention is called to the fact that the five finger marks follow exactly the same **vertical** arrangement of dots on the left-hand side of the cell as the first five octave marks follow on the right-hand side of the cell. Therefore, by using the three brailling fingers of the **left** hand in this case, one can follow the identical practice procedure for learning these signs which was outlined for learning the first five octave marks.
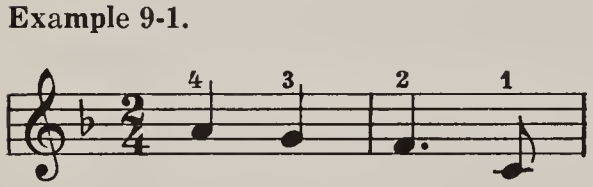
Brailling Fingers of Left Hand Only

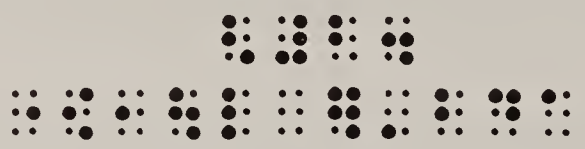
Recite:	Tap fingers:
"First"	⠁
"Second"	⠂
"Third"	⠄
"Fourth"	⠃
"Fifth"	⠇

Whether a finger sign applies to the right or to the left hand in no way affects the **manner** in which it must be transcribed. Therefore, in instruction designed specifically for the transcriber, it is not necessary to introduce hand signs at this point.
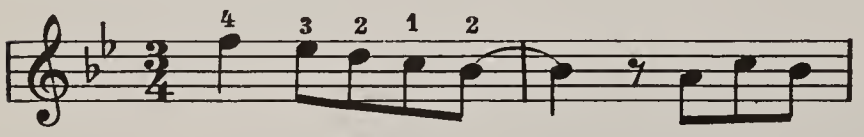
Directions for Using Finger Marks. The finger mark is transcribed immediately after the note unless the note is dotted, in which case it comes immediately after the dot. The finger mark precedes the tie sign, however. If the note is dotted, tied, and fingered, the order of signs is: note, dot, finger, tie. The following three examples illustrate these rules.

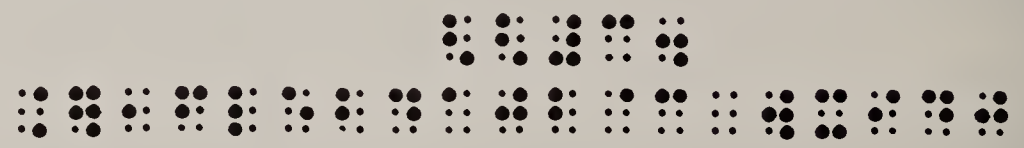
Example 9-1.
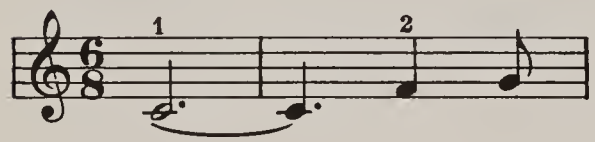




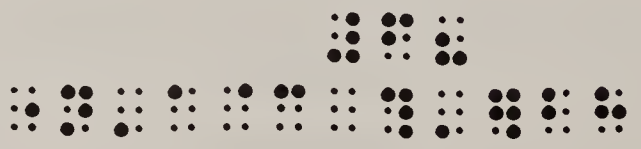
Example 9-2.





Example 9-3.

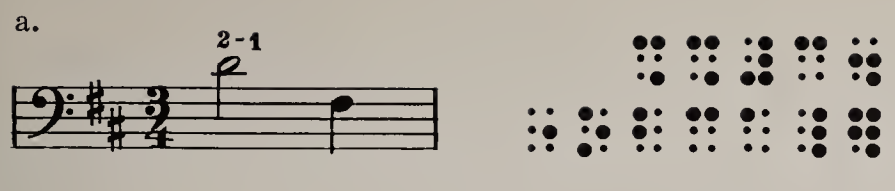




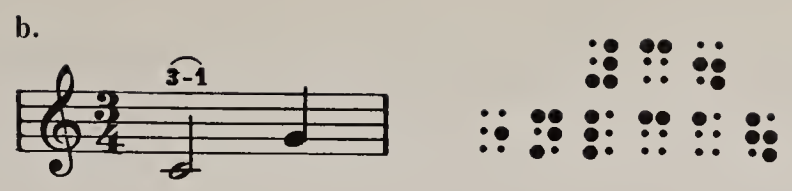
A change of fingers on a note is shown by inserting dots 1-4 between the two finger marks, with no spacing between the three signs. The fingering on the left-hand side in print is brailled first, of course.

Example 9-4.

a.
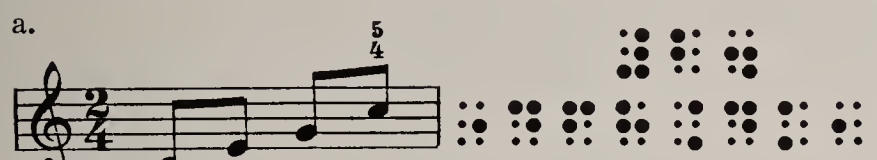


b.



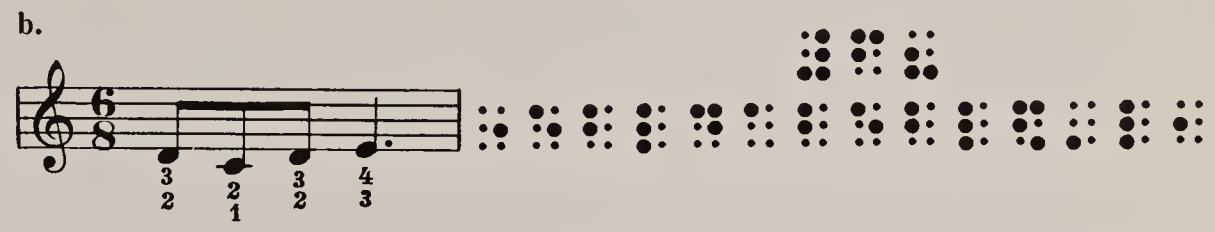
A choice of fingering for a note is shown by brailling the two finger signs successively after the note, with no spacing. If there are no indications of preference in the printed copy, the transcriber will have to decide which fingering to braille initially, the upper or the lower. However, once he has made his decision, he should consistently follow the same order in brailling any successive alternate fingerings. In Example 9-5a the upper choice of fingering is shown first. In illustration **b** the lower set is shown first.

Example 9-5.

a.



b.



When two sets of finger marks are being brailled for a **passage** of music, if a finger mark is omitted in the print, the place it would normally occupy if it were present must be filled by a dot 6 if the omission occurs in the first set of finger marks, or by a dot 3 if it occurs in the second set. The transcriber decides which set to show first and must not change the order thereafter.

In Example 9-6 the upper set is shown first, and a finger mark is missing for the third note. Therefore, a dot 6 is brailled in its place. The lower finger mark thus will be in the second cell from the note, where it should be.
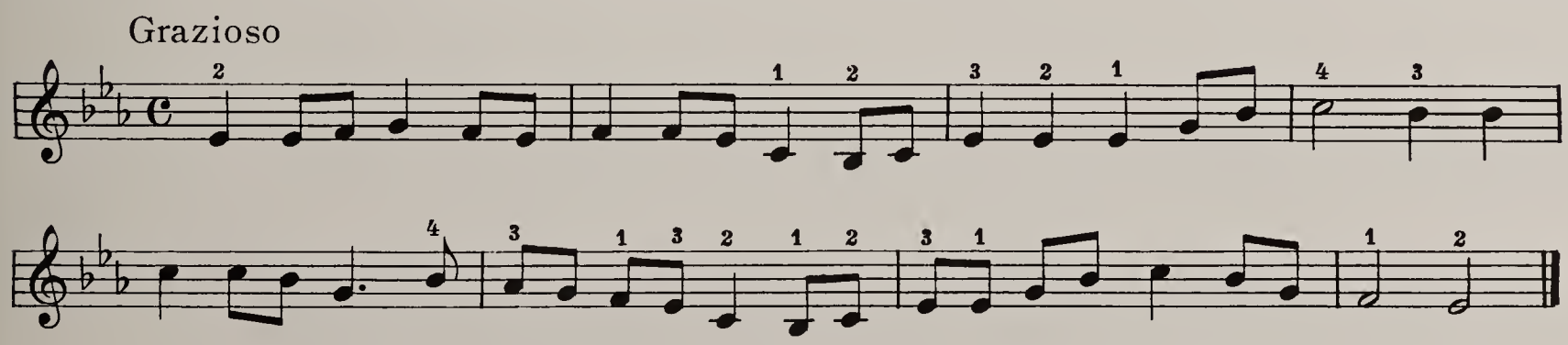
Example 9-6.



Exercises for Chapter 9

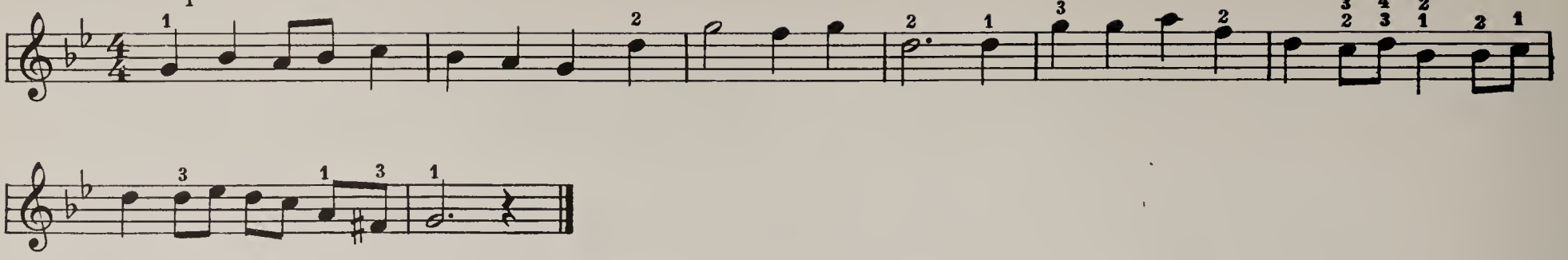
All of the examples presented in this chapter should be practiced several times, from the print alone, before the exercises are prepared.

Exercise 1.
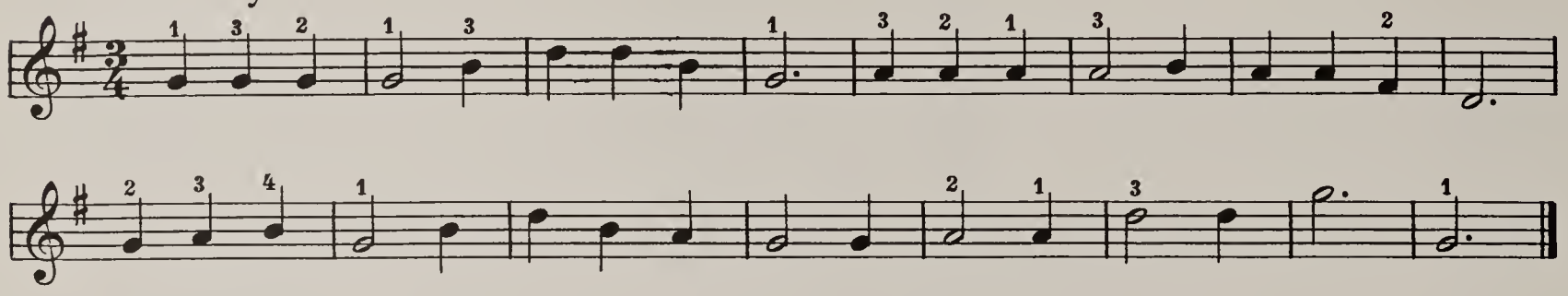


Exercise 2.

Con espressione
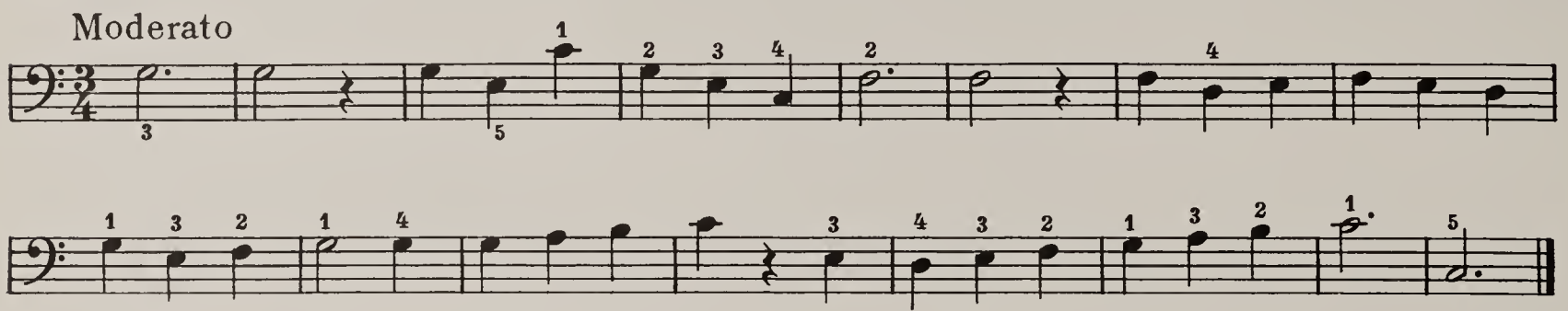


Exercise 3.

Smoothly
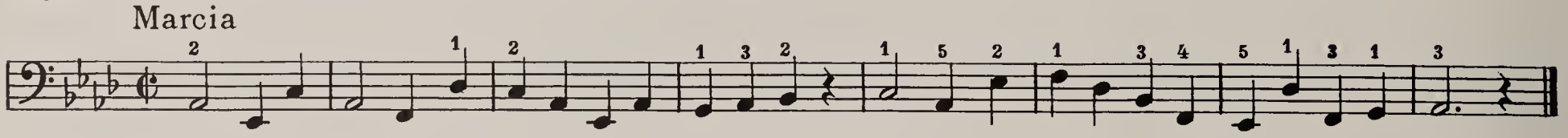


Exercise 4.

Moderato
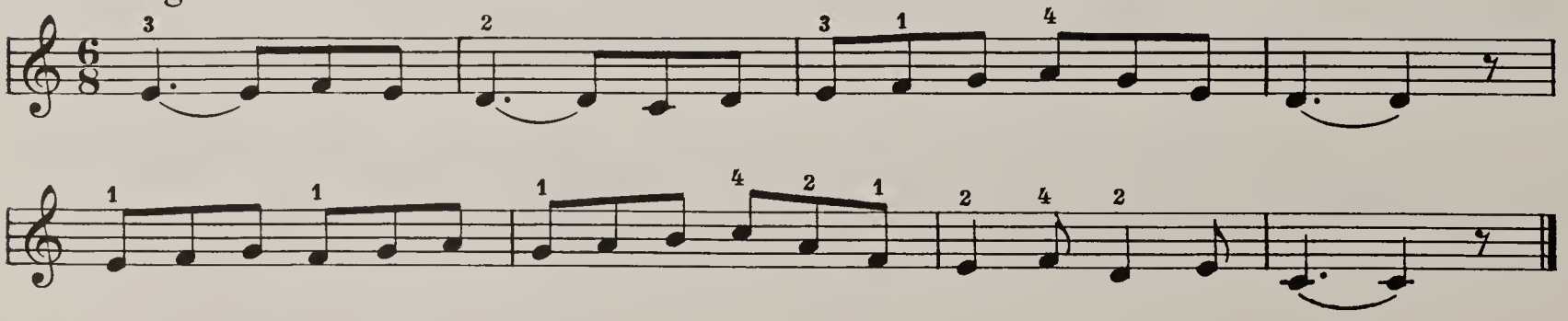


Exercise 5.

Marcia



Exercise 6.

Allegretto



Chapter 10
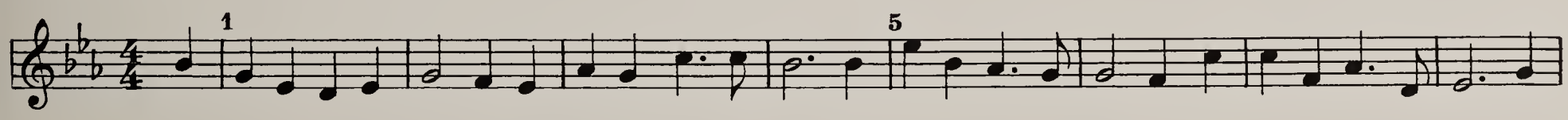
FORMAT FOR INSTRUMENTAL MUSIC (Non-keyboard)

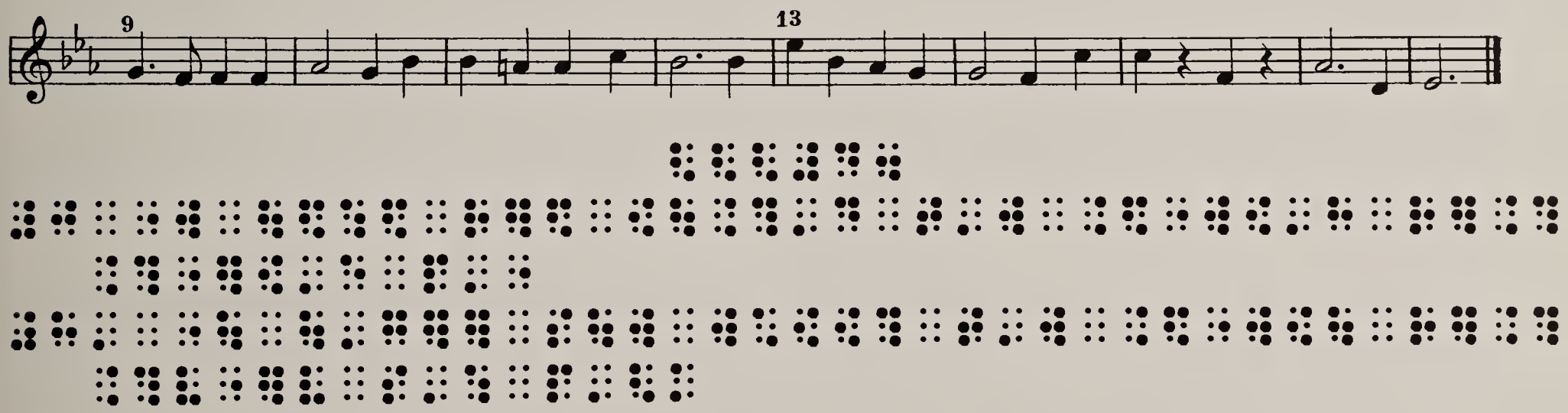
The paragraph format is used for a single melody, provided that the piece is very short, requiring only a few lines of braille. All melodies presented thus far have been of this kind, too short to divide. For longer pieces, however, the single-paragraph format is not appropriate to use for transcription. In this chapter a format is introduced which is suitable for longer compositions written for a band or orchestral instrument. Probably the volunteer will be called upon to transcribe for orchestral and band instruments more frequently than for keyboard instruments, now that a majority of blind children attend public schools and an increasing number wish to play in musical groups and also to take private lessons on their instruments. Formats suitable for keyboard music and vocal music will be discussed in later chapters.

Format for Instrumental Solo. In order to present the music to the reader in a meaningful manner and to give him convenient reference points to use in memorization, the music is divided into segments by the transcriber. A segment is a group of measures occupying more than one braille line; it is identifiable as a unit through the use of marginal indications and indentation. Each segment is introduced at the left-hand margin with a numeral representing the actual number of the measure which starts the particular segment. The first full measure of the composition is counted as number one; however, if the music happens to start with less than a full measure, the first segment is introduced with the numeral sign and a zero. When any other segment starts with an incomplete measure, however, that fact is indicated by following the marginal number of the measure with a dot 3, without spacing. An empty cell is left after the marginal indication. Additional lines in each segment start in the third cell from the margin.

Before starting a transcription, the braillist should lightly mark the measure numbers, consecutively, throughout the piece or movement in the print copy; such marks can be erased later. In all ensuing examples, the small numbers shown above the staff represent penciled measure numbers.

Example 10-1.





Length of a Segment. There is no hard-and-fast rule concerning the length of a segment. Generally speaking, each should run from about two to four lines of braille; anything much longer tends to become unwieldy for the reader and more difficult to memorize. For young children and beginners, a two-line segment, with occasional variations, is desirable.

For more advanced musicians, segments of three, four, or even five lines are suitable in cases where:

a. The entire segment is to be repeated, intact, further on in the composition.

b. There seems to be no suitable earlier place for a natural division.

c. A print section, such as one set off by forward- and backward-repeat signs or one marked with reference signs, can be completed in four or five lines.

d. A substantial portion of the segment is filled with words of expression, mood, or direction, rather than with actual music.

A segment often runs about eight measures in length. It may contain as few as four or even less, if each measure requires a great many characters, or it may contain as many as 16, if there are very few notes in the measures. It may run even longer if the segment contains many measure rests because these require very few cells.

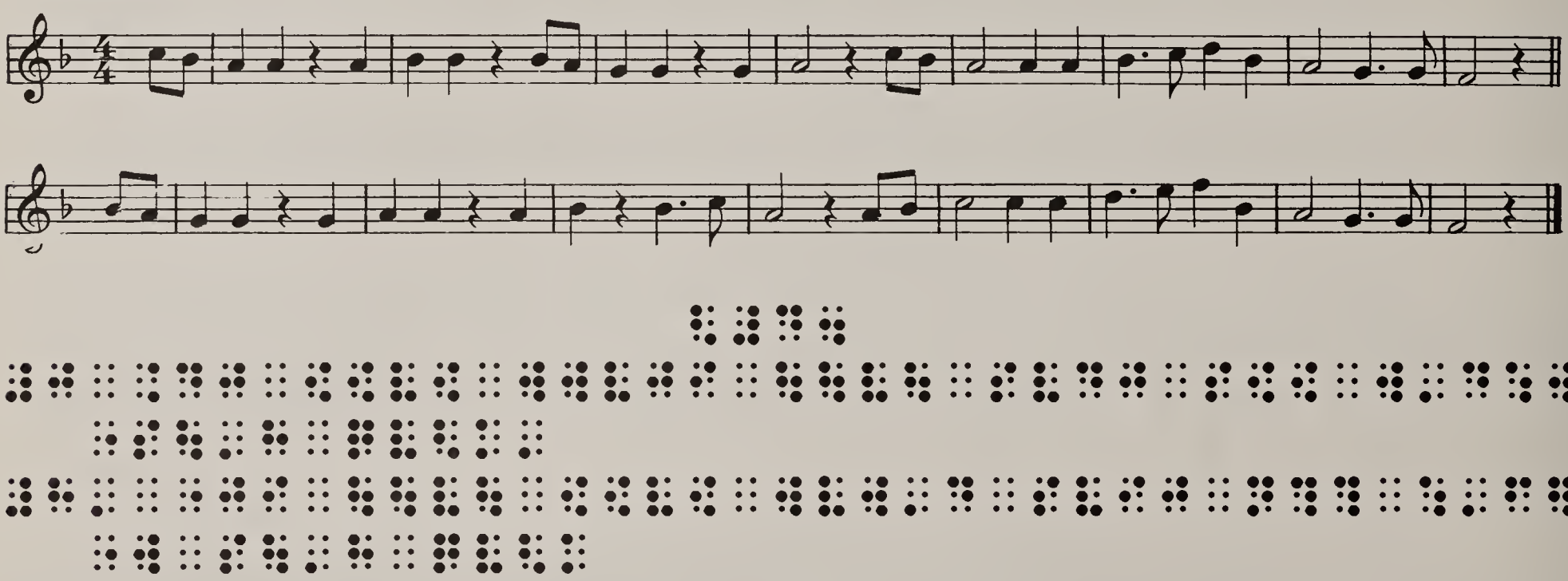
Where a New Segment Should Be Started. It is up to each transcriber to decide where a new segment should be started. Three people transcribing the same piece might divide it differently. However, one should always try to divide according to the **natural phrasing** and **structure** of the musical composition, as far as possible, even if this means making a division during the course of a measure or leaving many cells vacant at the end of the line. The musicianship of the transcriber will reveal itself in this respect. If he divides the music thoughtfully on a musical basis, he can definitely help the reader to comprehend and memorize the music.

The braillist should always look through a piece of music from beginning to end before commencing the transcription and should try to decide where new segments are to be started or where divisions might logically be made. (Some adjustments may have to be made during the actual transcription if a segment runs longer or shorter than was anticipated.) The print itself gives some very definite clues regarding division. A few will be discussed now; more will be mentioned later, at the time they become pertinent.

Usually a new segment should be started with the first note after a light double bar, even when the bar occurs before a measure is finished. Because this sign in print signifies the end of some musical phrase or section, the braille segment should also be ended with this sign, if possible, and a new segment started with the following note. Example 10-2 illustrates this kind of division.

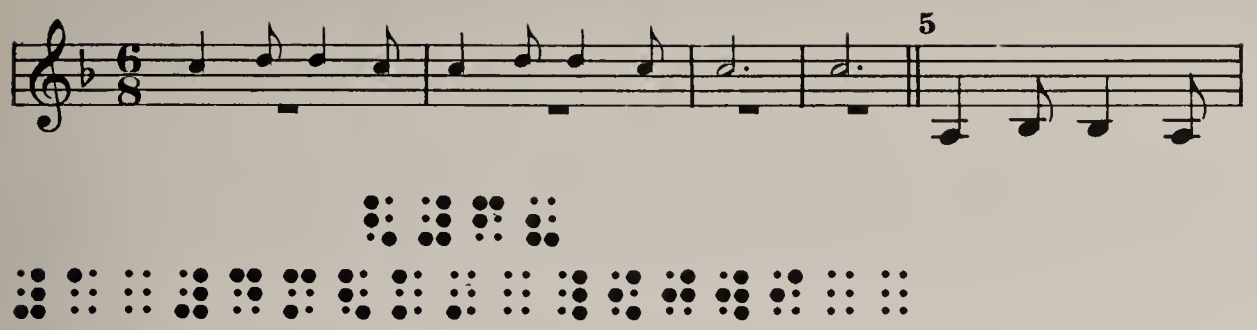
When a double bar occurs within the body of a measure it is not necessary to follow the bar with the music hyphen and a blank space **unless** the measure is completed on the same line of braille. Thus in Example 10-2 the hyphen is omitted after the double bar because the remaining beats are placed on the next line, at the beginning of a new segment. The dot 3 after the marginal numeral shows that the segment commences with an incomplete measure.

Example 10-2.



There are, of course, exceptions to the advisability of starting a new segment after a double bar, one being if the bar should occur very close to the beginning of the composition rather than in the body of the music. For example, if the music shows four introductory measure rests for the solo instrument followed by a light double bar, all requiring only six cells, it would be quite unnecessary to end the first segment at that point and to start a new one on the next line. Example 10-3 illustrates this fact.

Example 10-3.



Usually, a new segment should be started wherever a forward-repeat sign occurs, unless such signs recur every few measures, as they do in some orchestrations. (Again, an exception should be made if the sign happens to occur very close to the beginning of the piece.) The reader needs to locate this symbol easily, and it should be placed by the margin, if possible. This becomes imperative when the music is to be used by someone playing in a sighted group; speed and ease in locating the sign then become more important than ever.

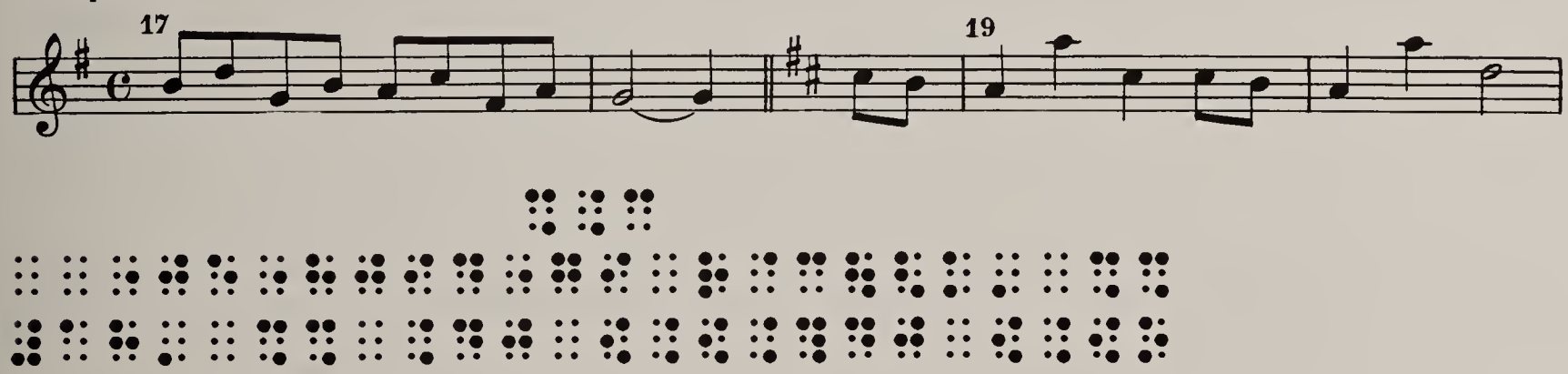
A new segment should usually be started with the first note following a backward-repeat sign in those cases where first and second endings are not present. In print, this repeat sign signifies the end of a section as well as its repetition. Generally, a new segment can be properly started with the next note . Concrete examples containing repeat signs will be offered at the time these particular signs are introduced.

Usually, a new segment should be started wherever a change in signature or signatures occurs, except in those situations, often encountered in modern music, where signatures are constantly changing, sometimes at the start of each measure. In brailling such a segment, the new signatures are the first signs to be transcribed, following the marginal number and an empty cell; a space should be left after the signatures, as always.

It is also desirable to show the change of signature at the end of the preceding segment, provided that it may be shown without adding an additional braille line. The reader thus will be given a double alert regarding a change of signature. As the signature is almost certain to be preceded by a light double bar, there would have to be enough room for the bar, an empty cell, and the new signature at the end of the segment if this procedure is followed. If there is not room following the bar, then the signature is shown only at the beginning of the new segment.

In example 10-4 a new segment should be started with the fourth beat of measure 18, where a new signature comes into effect and a new musical idea begins.

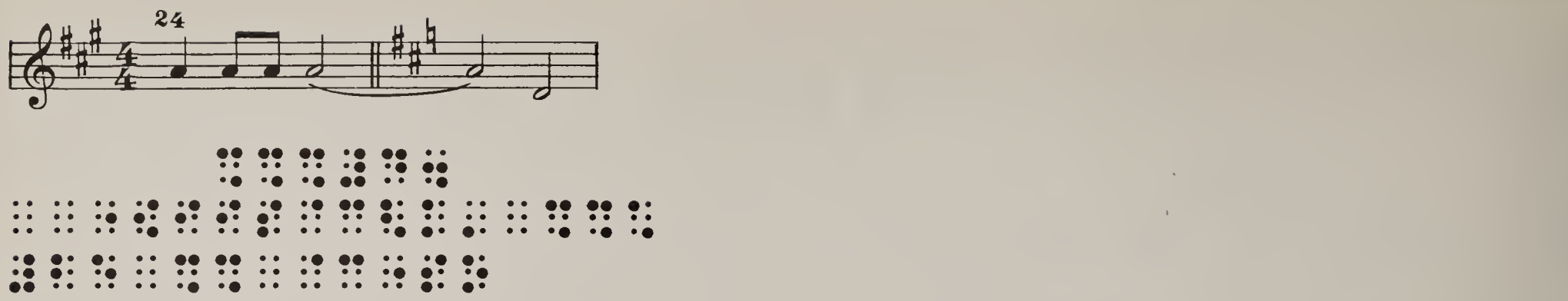
Example 10-4.



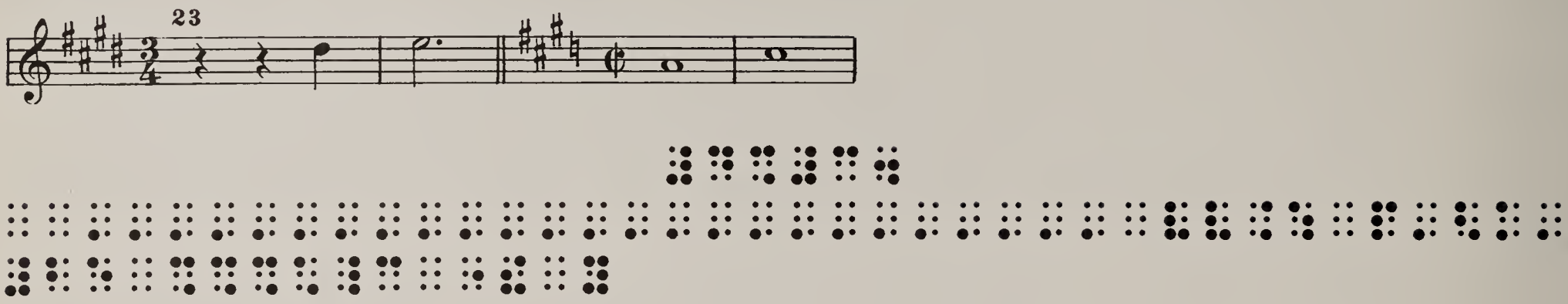
If cancellation of an old signature must be indicated, as well as a new one shown, and there is room to place this entire combination after the double bar on the last line of the preceding segment, the cancellation itself may then be omitted at the beginning of the new segment, and the new signature may be shown alone. If there is not room after the double bar for this combination, the cancellation should be brailled as part of the new signature combination at the beginning of the new segment.

Example 10-5 illustrates the procedure to be used in the former case and Example 10-6 the one to be used in the latter case. (The successive dot 3's are being used, arbitrarily, to indicate a filled braille line.) The natural sign is shown last, as in print, because the sharp being cancelled is the last sharp in the signature. In Example 10-5 attention is called to the fact that where tied or slurred notes are separated by a double bar, change of signature, etc., the tie or slur should be brailled twice, once after the first note, as usual, and again preceding the second note.

Example 10-5.



Example 10-6.
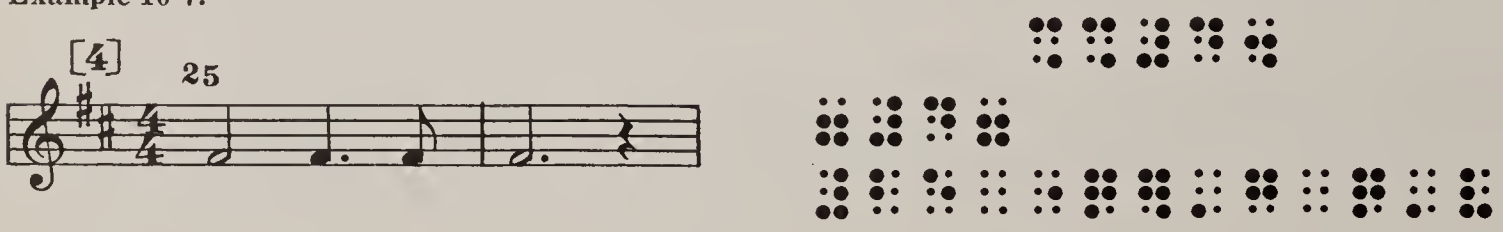


When there seem to be no obvious clues for dividing the music, one fills enough lines to form an acceptable segment, then looks for a suitable place to divide, such as the end or beginning of a phrase mark or a natural break in the melody. Sometimes there is no alternative but to make an arbitrary division whenever it is felt that the segment has become long enough and should be terminated. The transcriber, being musical, will usually have little trouble sensing where a division can logically be made, provided he takes the time to examine the music thoroughly before he starts to transcribe it.

Although there are no hard-and-fast rules about dividing the music, one should aim for some general uniformity of length of segments in a given composition, although a degree of flexibility should, of course, be retained.

Format for a Single Orchestral or Band Part. The same format as that described above for a solo is followed for a single orchestral or band part, with one notable exception. In print, such music is generally marked with consecutive division signs from time to time (either numbers or letters shown above the staff) to which the conductor can refer as points of location during rehearsal. Occasionally actual measure numbers are used as reference points; in that case the transcriber can modify the following instructions. In the transcription, new segments should always be started at the exact places where each of these signs occurs in the print, and the signs themselves should be placed at the margin, enclosed in parentheses so that they cannot possibly be mistaken for measure numbers. Very often the reference signs themselves are numbers. It is recommended that nothing else be brailled on these particular lines (with one or two exceptions, explained later) so that the signs will stand out clearly and can be located quickly. On the following line, also at the margin, one can then put the correct measure number and proceed with the music on the same line. If actual measure numbers mark the divisions, there is no need to enclose them in parentheses or to leave the line blank.
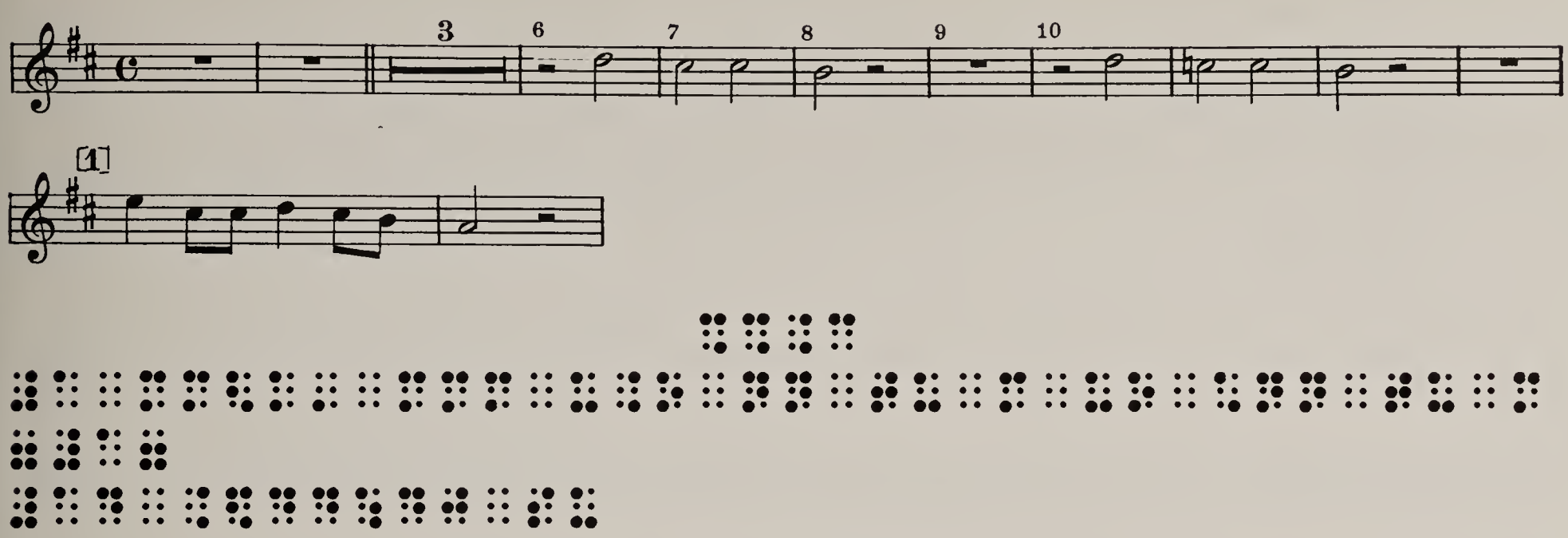
In Example 10-7 the "4" represents a reference point, located at the beginning of measure 25.

Example 10-7.



In Example 10-8 the smaller print numerals above the staff are for counting, as explained earlier. The first rehearsal number appears at measure 14.

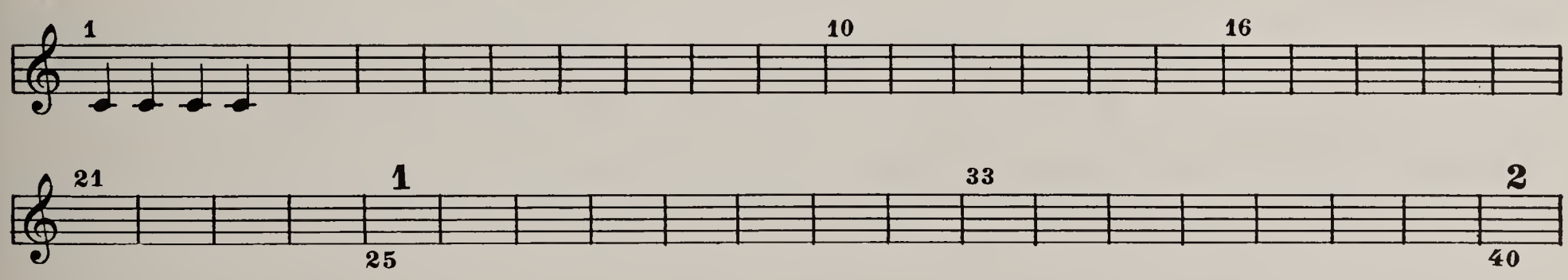
Example 10-8.

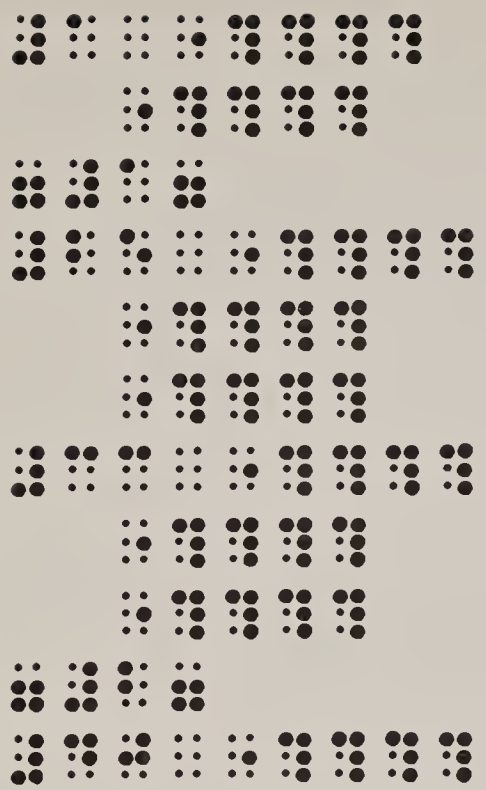


Some segments will probably have to be started at points where no printed reference signs are located, since transcription from one printed sign to the next often requires too many braille lines for a suitable single segment. In such cases, only the measure number will appear at the margin to introduce that particular segment. The first segment in the transcription will also undoubtedly be introduced with a measure number only because the first printed division sign always is located some distance away from the beginning of the piece.

To summarize, under this procedure some braille segments will be introduced at the margin with the measure number only, followed by the music on the same line. Others will be introduced with both a printed division mark (the rest of that line being left free) and by the measure number on the line below, followed by the music. The following example illustrates how the notation would generally appear at the left-hand margin. In the braille transcription, successive C notes are used to represent an assumed musical text. The music is illustrated in skeletal form only. Numerals in heavy print are rehearsal numbers; those in light print are measure numbers.

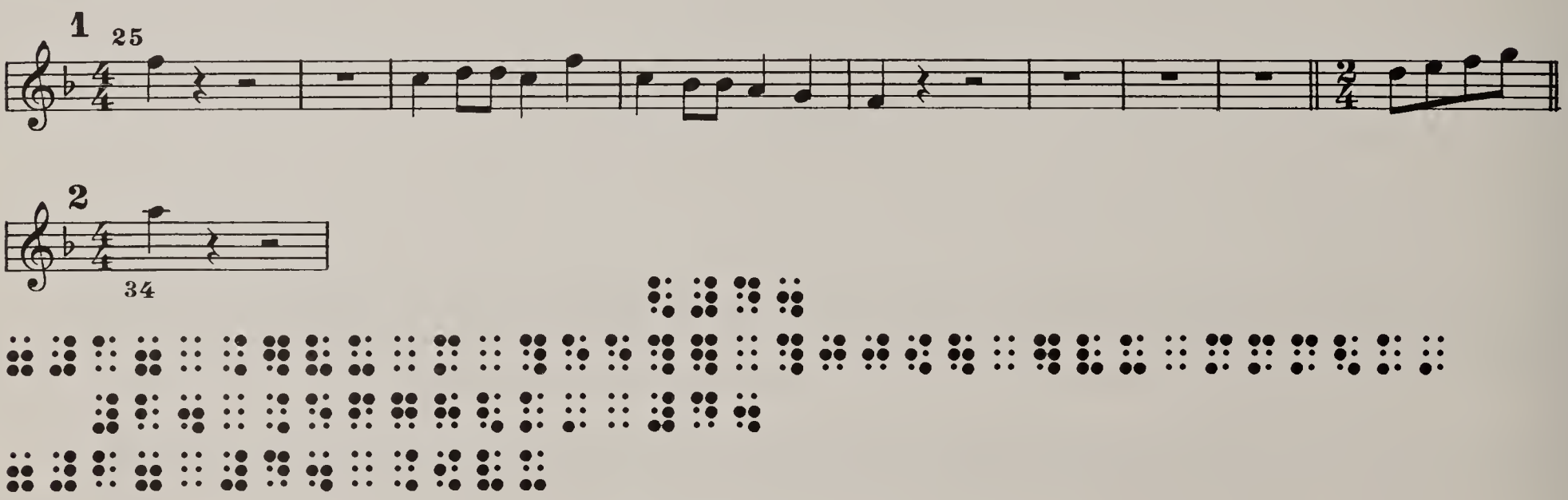
Example 10-9.





Omitting Measure Numbers. In simple orchestrations for beginners, printed division signs are apt to be so closely spaced that the resulting braille segments turn out to be extremely short. One then can dispense with measure numbers at the margin and divide the music according to the rehearsal signs alone, placed at the margin in parentheses. In such cases there is no need to leave the remainder of the line blank, and one can continue with the transcription on the same line, indenting the additional lines two spaces, as usual. In Example 10-10, section 1 is located at measure 25 and section 2 at measure 34, but measure numbers are not shown in the transcription, because the segments are very short.

Example 10-10.



If measure numbers are omitted and only reference signs are shown at the margin (as in the preceding example), the first line of music in the transcription will have no marginal indication of any kind. The initial reference sign is never located at the beginning of the piece. Transcription then starts in the third cell on that particular line. One could show the measure number, but it would look rather strange to have only one measure number shown throughout the composition.

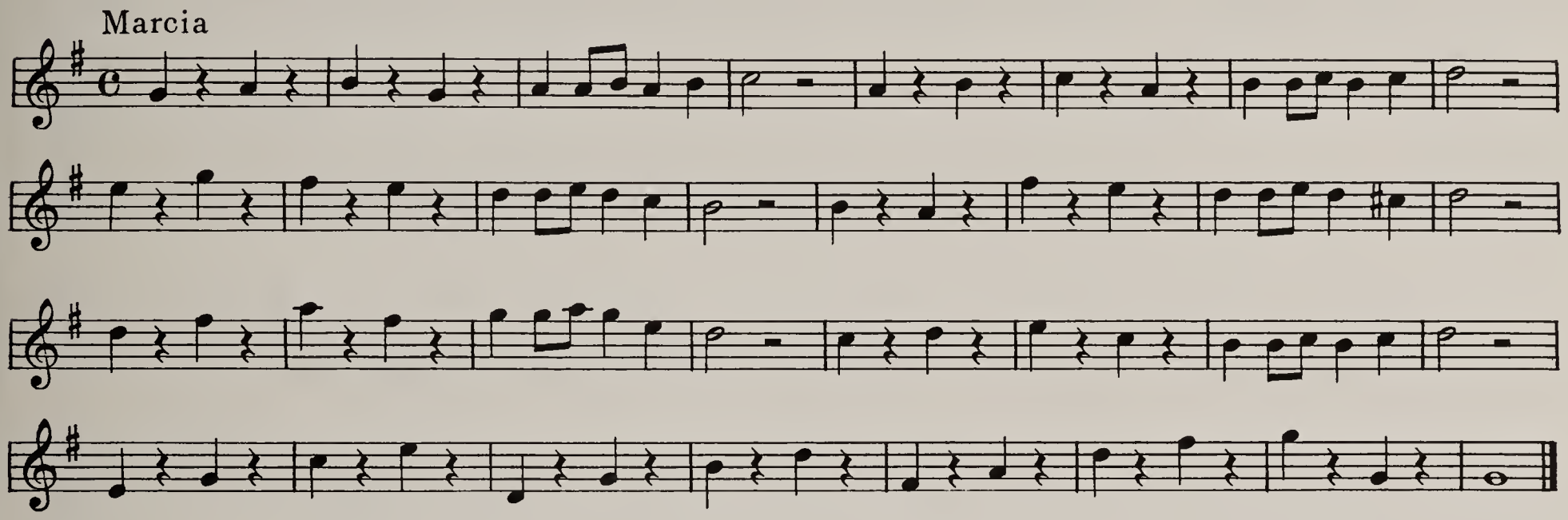
Format for a Book of Exercises. When a book of exercises starts with very short melodies but soon introduces longer ones, it is better to use only the format for longer melodies (with measure numbers at the margin) for all the exercises, even though the short melodies will contain only one segment and one marginal number. On the other hand, if nearly all the exercises are short, the paragraph format should be used, even though occasionally a melody may require as many as four or five lines of braille.

(It is not possible to present directions for brailling a full orchestral score in this text. Pertinent information and examples can be found in the **Manual.**)

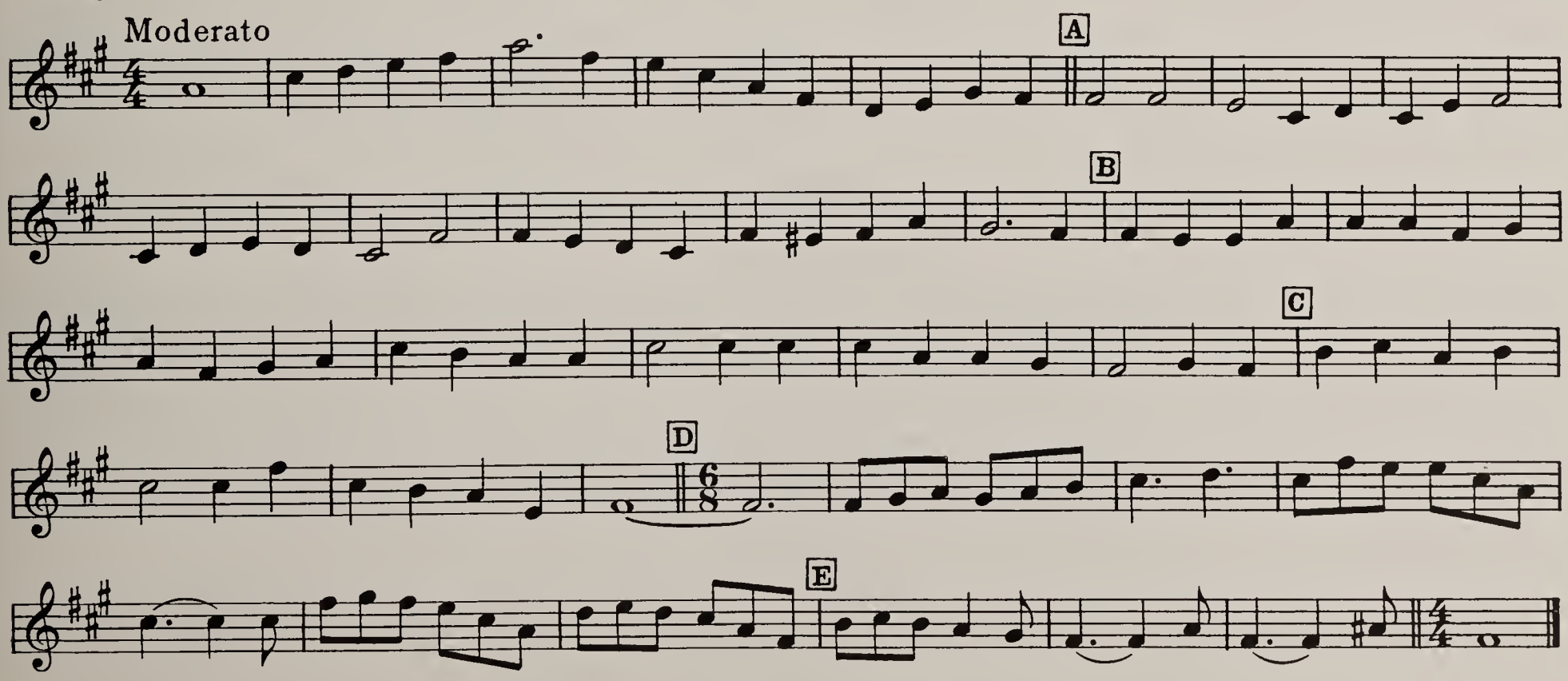
Exercises for Chapter 10

Before preparing the exercises for this chapter, the student should carefully review all the foregoing examples. In regard to the exercises, it is pointed out that the first little March for a band instrument could be divided into short segments, suitable for a beginning pupil, or into longer ones for a more advanced player. Slight adjustments to some of the familiar musical ditties have purposely been made so that matters which have not yet been discussed will not be encountered by the student at this time.

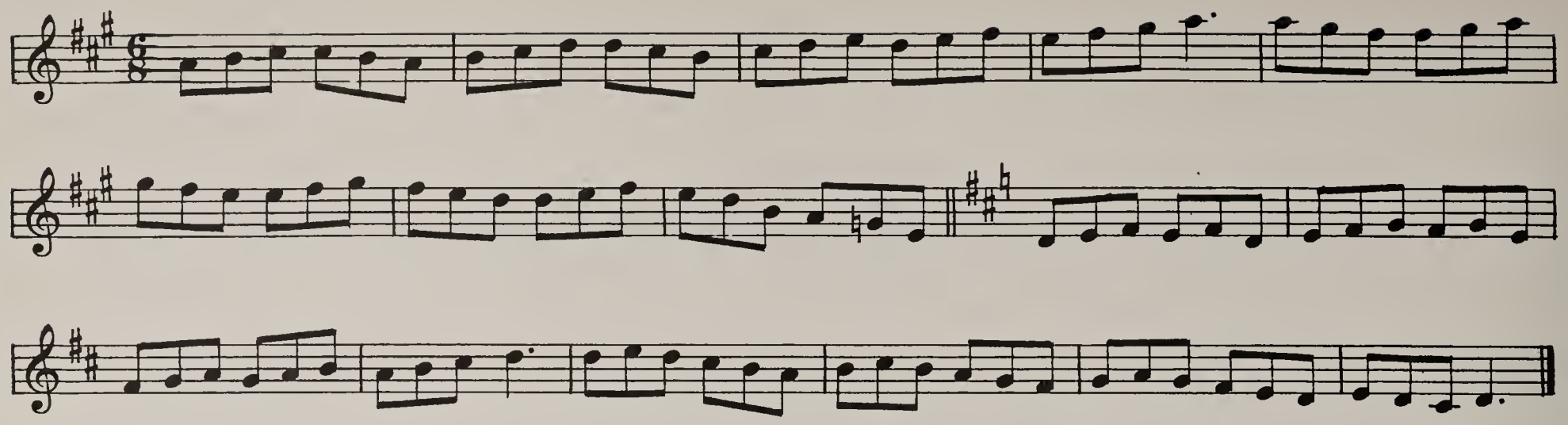
Exercise 1.



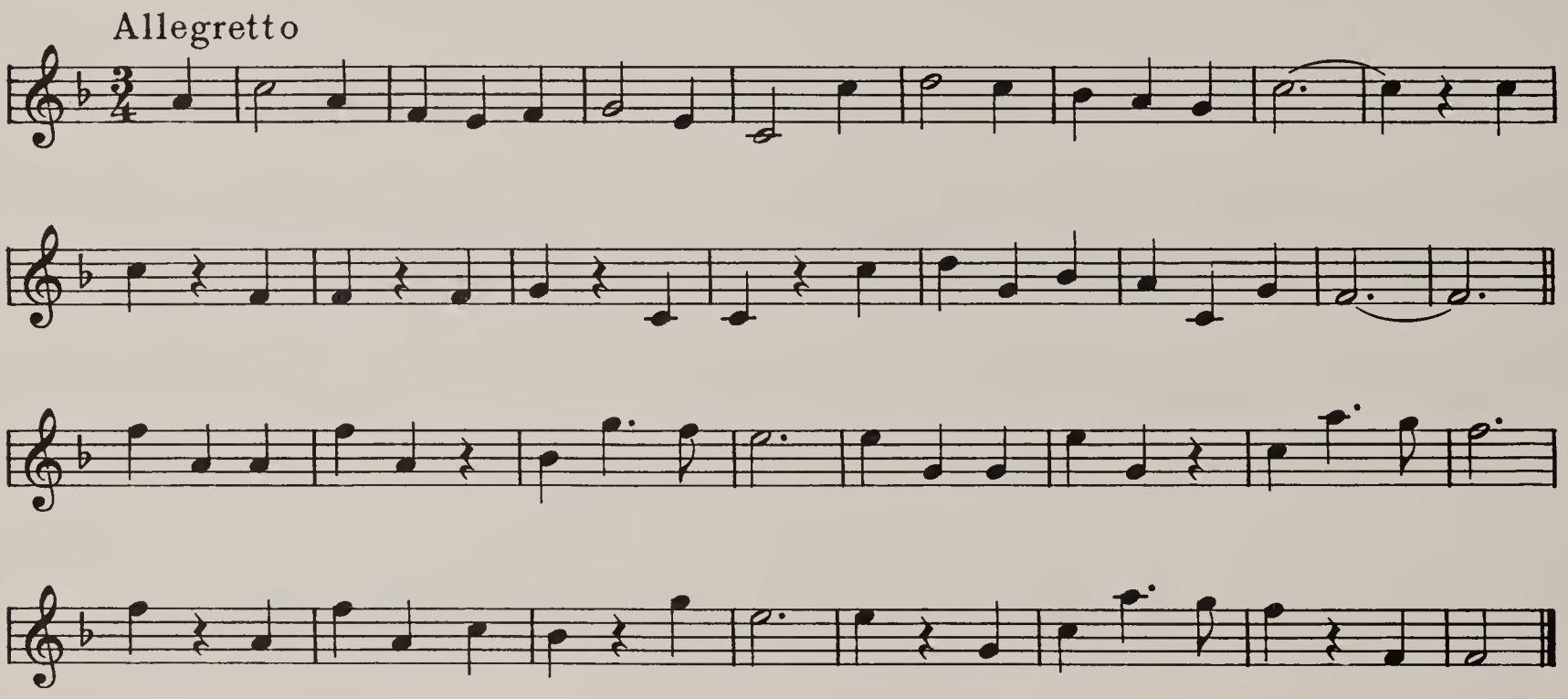
Exercise 2.



Exercise 3.



Exercise 4.



Chapter 11

SLURS (Phrasing)

For the purposes of braille music, phrases are divided into two categories, short and long. A phrase is considered to be short if the slur which marks it covers two, three, or four notes and long if the slur covers five or more notes. Thus the slurs themselves also are referred to as being "short" or "long."

A single method is used to show a slur for a short phrase. Either one of two devices may be employed to indicate a slur for a long phrase, however, and both consist of an opening and a closing sign. The slur signs are shown as follows:

1. For a short phrase

Single slur: ⠐⠐

2. For a long phrase

(a) **Double slur**

Opening sign: ⠶ ⠶ **Closing sign:** ⠶

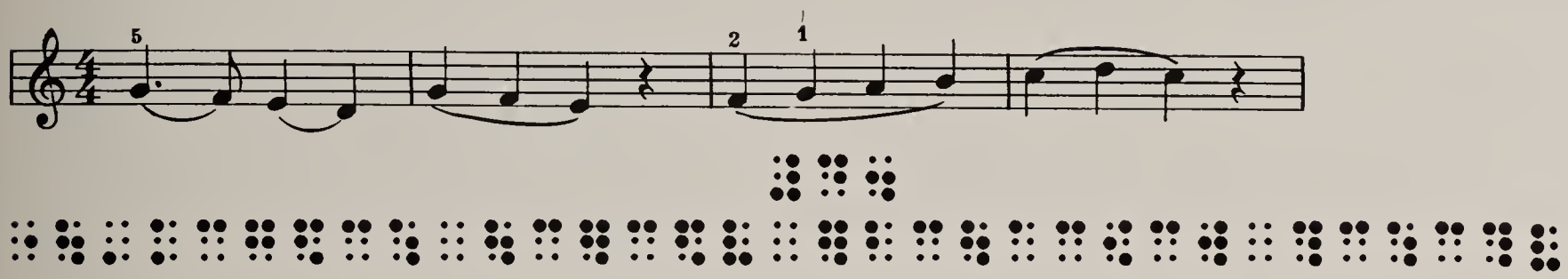
(b) **Bracket slur:**

Opening sign: ⠷ ⠾ **Closing sign:** ⠷ ⠾

The Short Phrase (two, three, or four notes). When two, three, or four notes are shown slurred together in the print, the single-slur sign is brailled after each note of the phrase except the last. If the note is dotted and fingered, the order of signs is: note, dot, finger, slur.

If a slurred note is brailled at the end of a line in a divided measure, the hyphen is placed after the slur; the note and slur should not be divided.

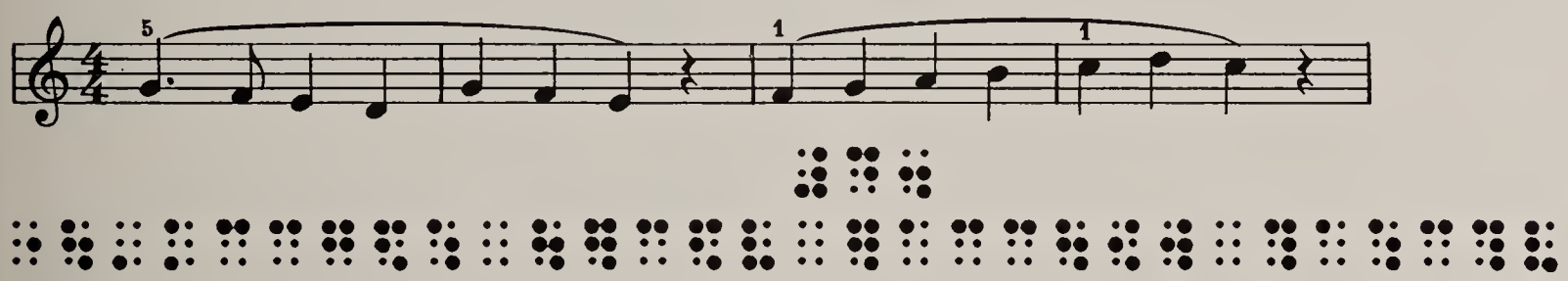
Example 11-1.



The Long Phrase (five or more notes). When five or more notes are shown slurred together, the slurring may be indicated in either of two ways:

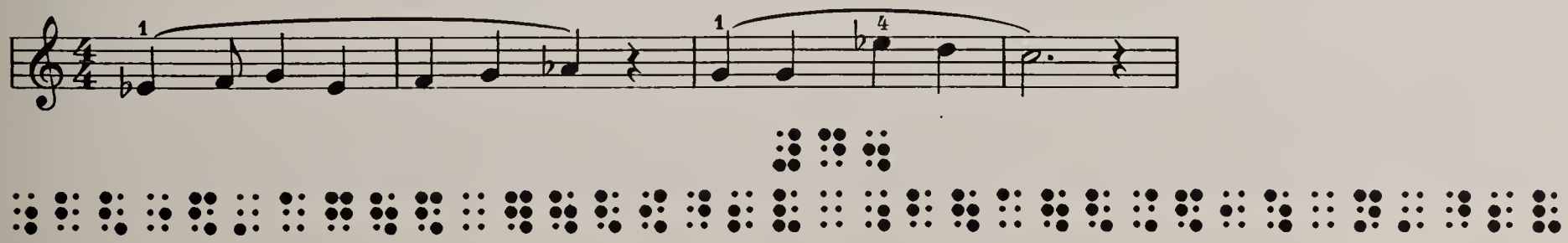
a. By doubling the single-slur sign **after** the first note of the phrase and showing one sign **before** the last note (brailling no other slurs between these opening and closing signs). This is the same principle used in literary braille for doubling the italic sign.

Example 11-2.



b. By using a pair of bracket slurs which enclose the phrase or "bracket" it, so to speak, putting the opening bracket **before** the first note of the phrase and the closing bracket **after** the last note of the phrase. The phrase is thus contained between the two signs. The opening bracket precedes an accidental or octave sign. The closing bracket follows a dot or finger sign.

Example 11-3.



When the transcriber looks at the braille signs for bracket slurs, he notices that they actually suggest the appearance of the curved line of the long phrase mark in print — the beginning bracket starting with lower dots in one cell, followed by higher dots in the next cell, and the closing bracket starting with higher dots in one cell and closing with lower dots in the next cell.

The following suggestion is offered as a memory aid for bracket slurs. While looking at the braille signs, practice making the opening and closing brackets consecutively, as a pair, by tapping with the correct brailling fingers on a tabletop, over and over. Many transcribers find it much easier to learn and recall these signs from the hand and finger motions involved, rather than from the dot numbers primarily. For both signs, the order of hands is "right hand," "left-hand," but the order of dot position in the cell is "bottom," "top" for the opening bracket and "top," "bottom" for the closing bracket.
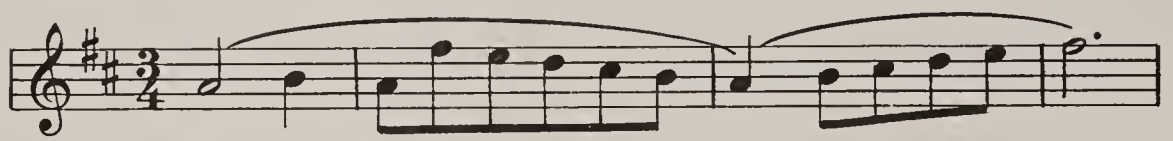
A combination of Short Slurs and Brackets. Sometimes the print shows a double set of slurs to indicate certain articulation. This can be shown in braille by using both single slurs and brackets together, as illustrated in the following example.

Example 11-4.

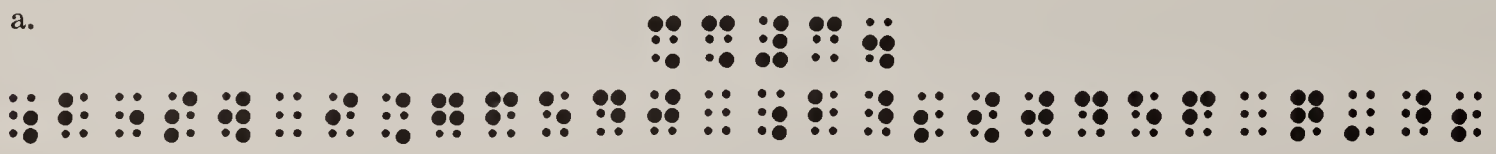


Overlapping Slurs. If one slur ends and another begins on the same note and brackets are being used, the closing bracket of the first slur is not brailled in its usual position **after** the final note. Instead, it is brailled **before** the final note but is **preceded** by the opening bracket sign of the second slur. If the double slur were used, the first phrase would be ended in the usual place and manner, with a single sign preceding the note in question. The slur sign then would be doubled immediately following the note in order to show the beginning of the second phrase. Example 11-5 is shown brailled according to these two methods. (Slurring of a more intricate nature is discussed in Section XII in the MANUAL.)

Example 11-5.



a.



b.



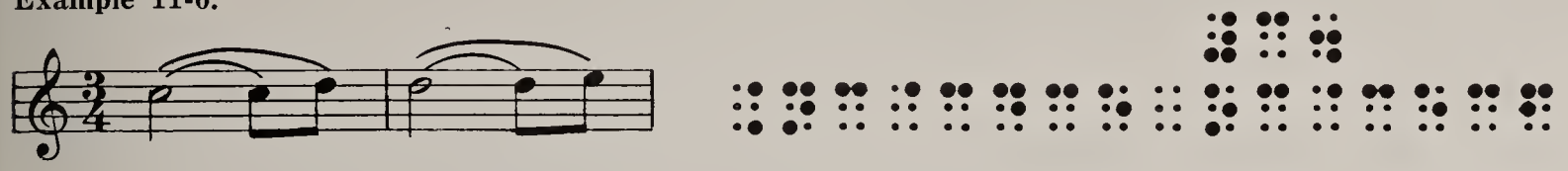
Choosing a Method for Showing the Long Slur. The braillist is free to choose either method for showing the long slur. However, during the course of a single transcription he should try to use the same method consistently and not switch from one to the other, haphazardly. When transcribing music in which short phrases largely predominate, it may seem more natural to use the double slur for the occasional longer phrase. If, on the other hand, the phrasing is long and sweeping in general, it usually is more appropriate to use bracket slurs, and, in that case, if an occasional short phrase does occur, brackets are permitted for the short phrase also.

Children (and beginners of any age) are said to find the double slur easier to read and use, so it is often chosen for the more simple types of music. Teachers report, however, that even children soon read bracket signs very readily if they are used consistently throughout a transcription.

Transcribers generally show a very decided preference for brackets, for several reasons. First, with the bracket slur the closing phrase mark is placed after the last note affected, as in print, whereas with the double slur the closing phrase mark must be brailled **before** the last note. The sighted person often forgets this fact until after the note has been brailled, especially when many other signs are present in the measure. If he does, the entire page may have to be rebrailled. Second, brackets greatly facilitate the use of certain repeat devices, a point which will be explained in the chapter on repeats. Third, they often make transcription easier when either the first or last note of a long phrase is a tied note.

The Use of the Slur with Tied Notes. If the slur and tie are brailled consecutively, the tie is shown last. It is pointed out in **Lessons in Braille Music** that the use of the short slur between tied notes is optional. This pronouncement is logical since two notes that are tied cannot be played "unslurred" (or slurred, for that matter) and in reality such an added slur is somewhat superfluous. In print, its inclusion serves only as a visual aid, making the slur line longer than the tie so that the eye can distinguish more quickly between signs which otherwise would appear identical. In braille, the superfluous slur cannot be placed above the note out of the melody line, as in print, but must be positioned in such a way as to separate note and tie. In facsimile transcriptions, slurs should be brailled exactly as shown in the print. (A facsimile transcription is one in which all print detail is included, as far as this is possible, whether or not it is meaningful to all blind readers.) Such transcriptions are required by the Library of Congress. The following illustration is a facsimile transcription of a short phrase containing notes which are tied and slurred.
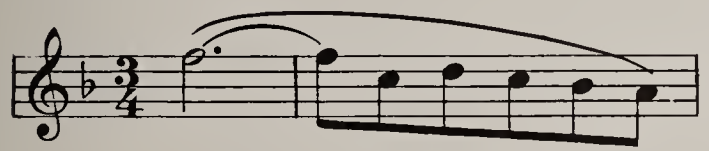
Example 11-6.



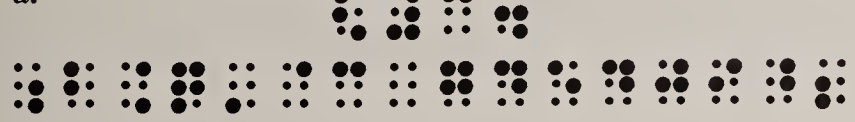
In print notation, the placement of slurs over tied notes is very inconsistent, reflecting the unimportance of the slur in such instances. This is especially true in regard to the long phrase when either the first or last note is a tied note. Sometimes both of the tied notes are shown covered by the slur; other times only one of the notes is covered. Even in a single composition the same phrase is often shown in these differing versions. This common practice cannot be construed as a "mistake" in the print. The sighted musician is often unaware of this difference because it does not affect the manner in which the phrase is executed. In preparing facsimile transcriptions, therefore, the braillist should check this matter carefully. Sometimes one of the notes and the tie will have to be placed outside the opening or closing bracket, as the case may be. Sometimes both notes will be enclosed.

The following four examples illustrate actual print notation showing the kind of variation commonly encountered, where a phrase begins or ends with a tied note. In Examples 11-7 and 11-9 both of the tied notes are included in the phrase, whereas in Examples 11-8 and 11-10 only one of the notes is included. The a illustration in each case uses the bracket slur while the b illustration uses the double slur.

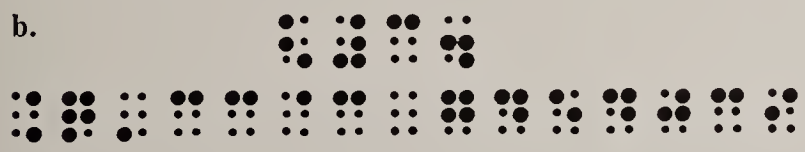
Example 11-7.
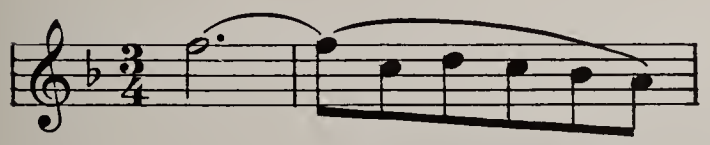


a.



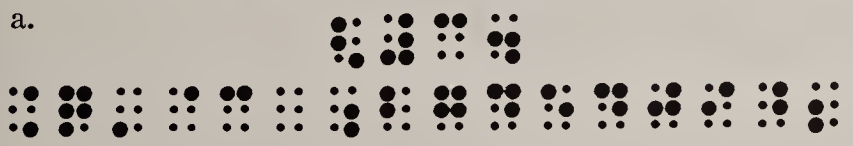
b.



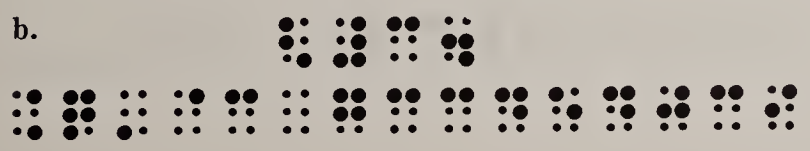
Example 11-8.



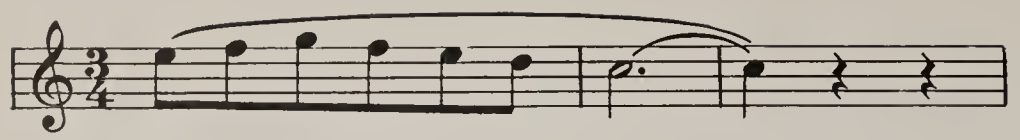
a.



b.



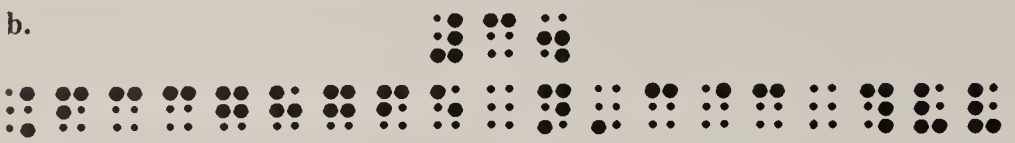
Example 11-9.



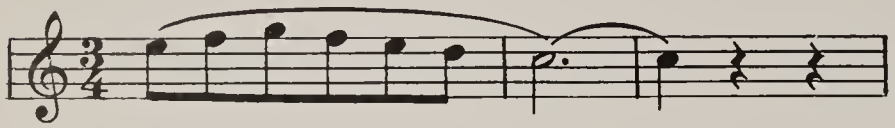
a.



b.



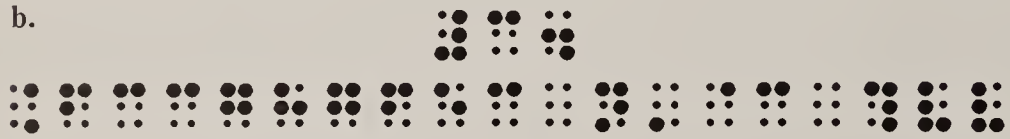
Example 11-10.



a.
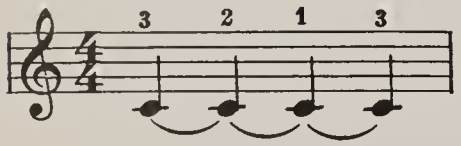


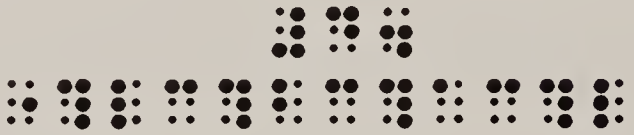
b.



It should be remembered that in print the shape of the single slur is the same as the shape of the tie. If notes of identical pitch are connected with this curved line they are considered tied, rather than slurred, unless they show different fingering or unless a staccato sign is used with each. The notes shown in the following example are slurred.

Example 11-11.

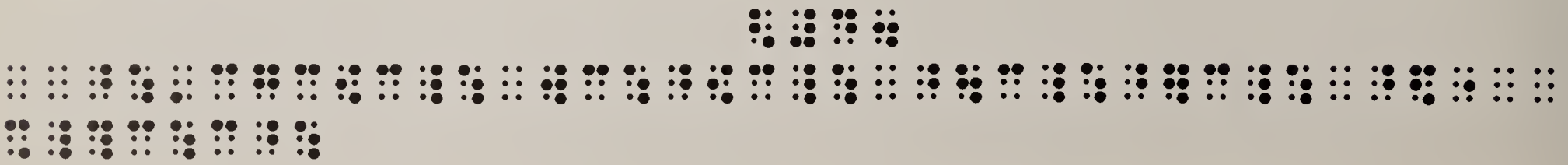




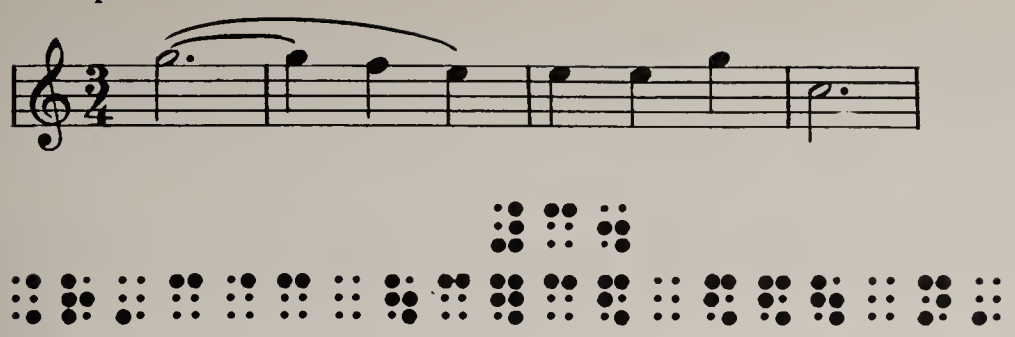
The following six examples will afford further practice in brailling slurs.

Example 11-12.
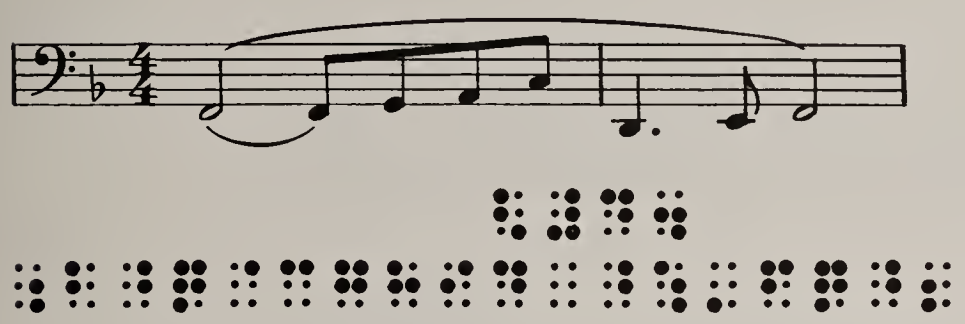




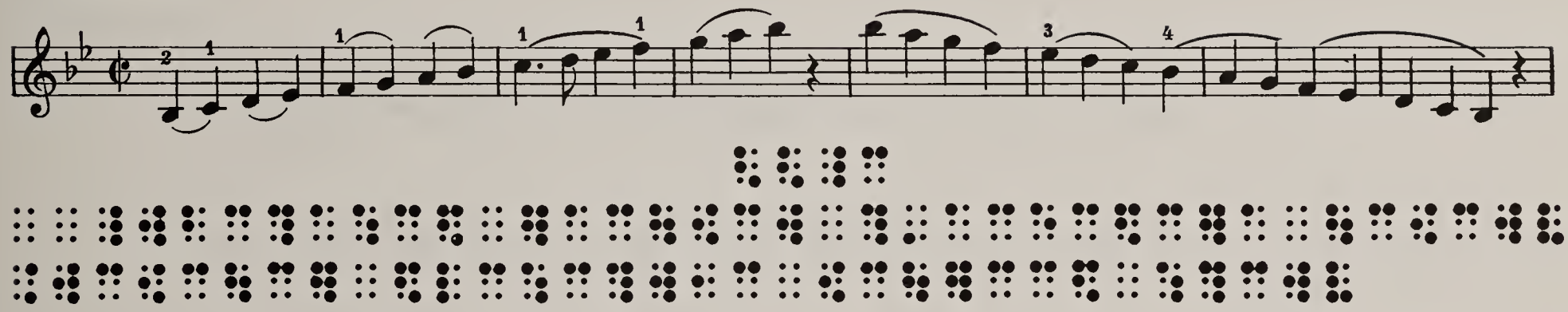
Example 11-13.



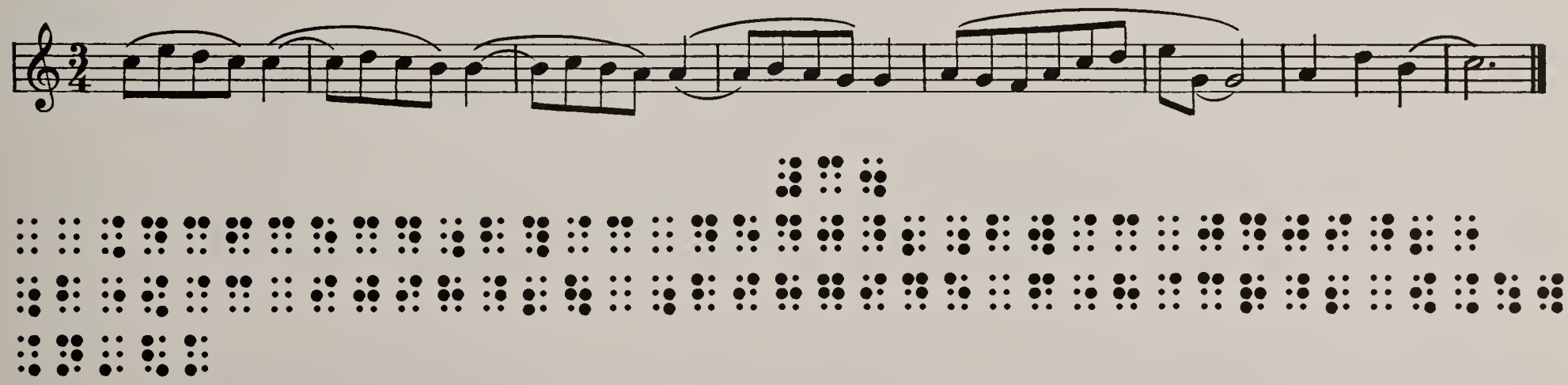
Example 11-14.



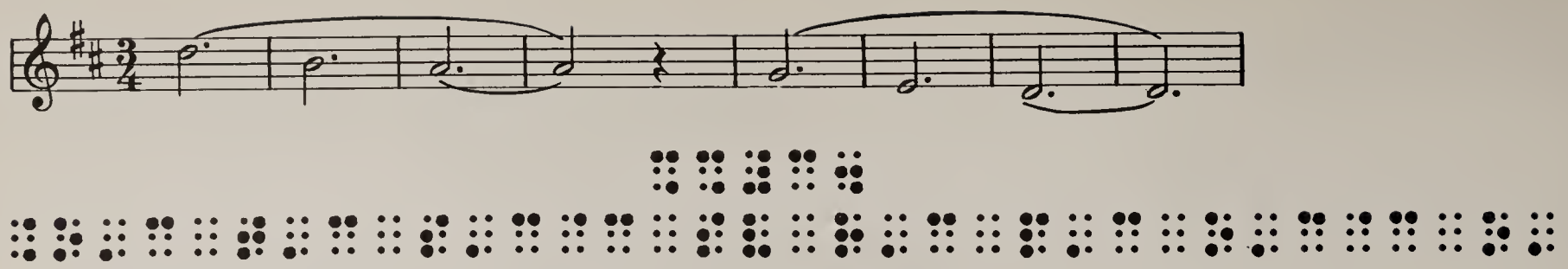
Example 11-15.



Example 11-16.
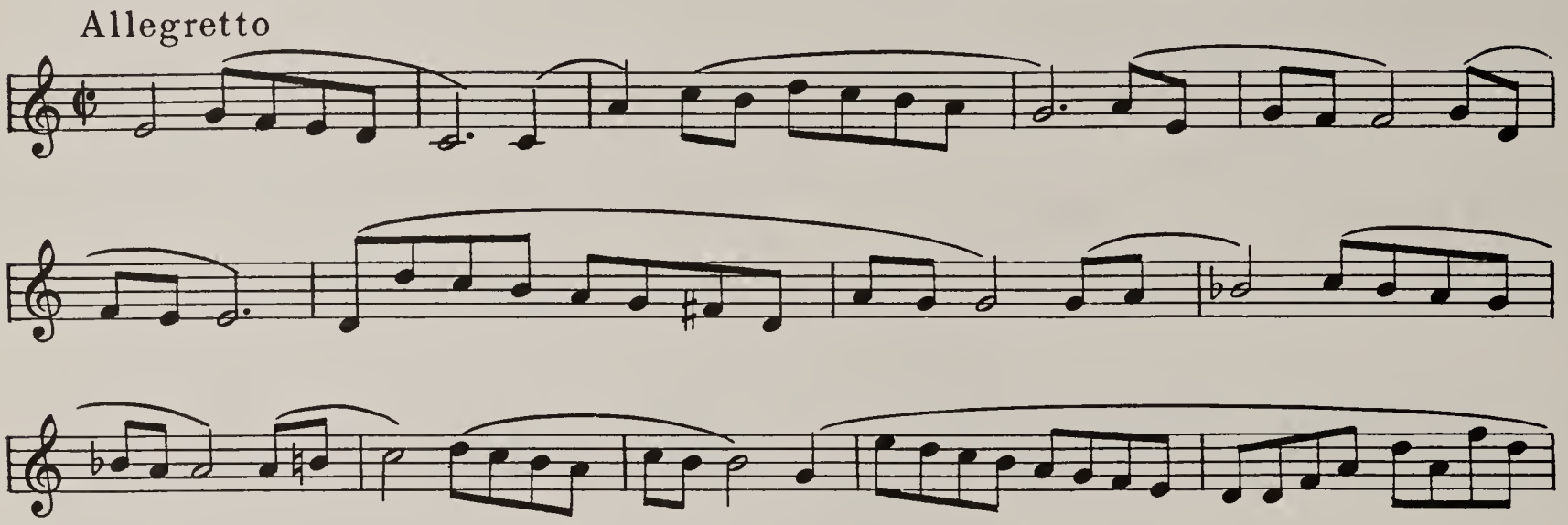


Example 11-17.

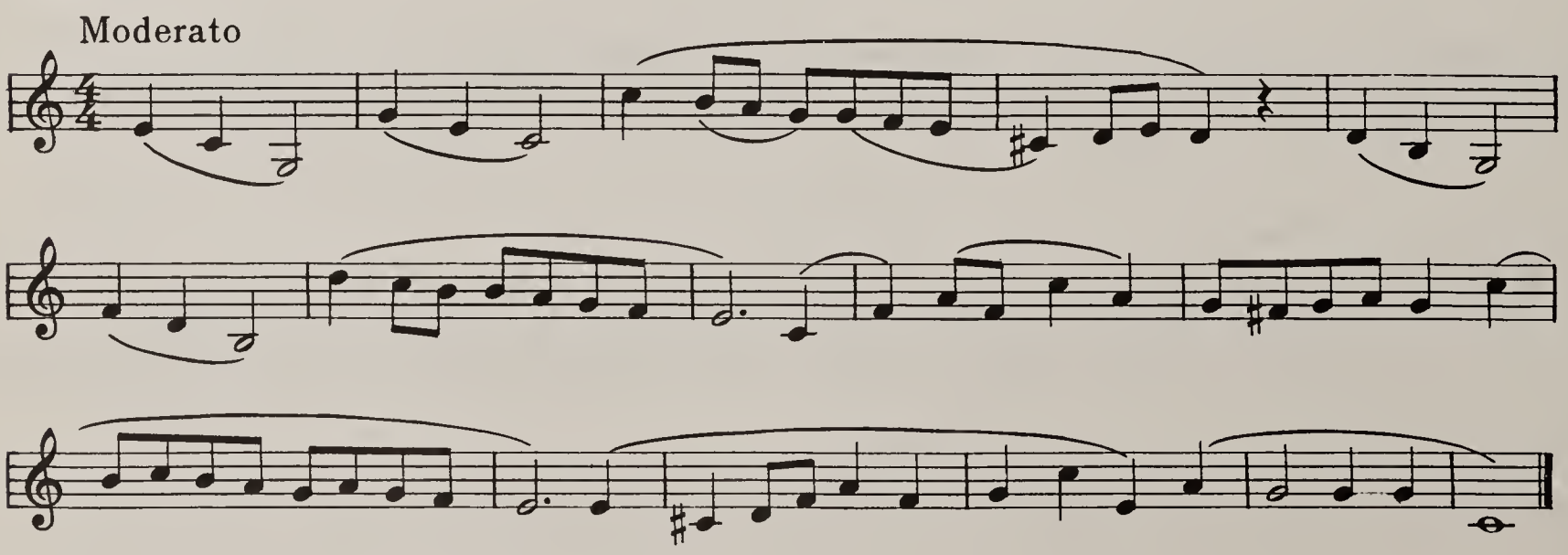


Exercises for Chapter 11
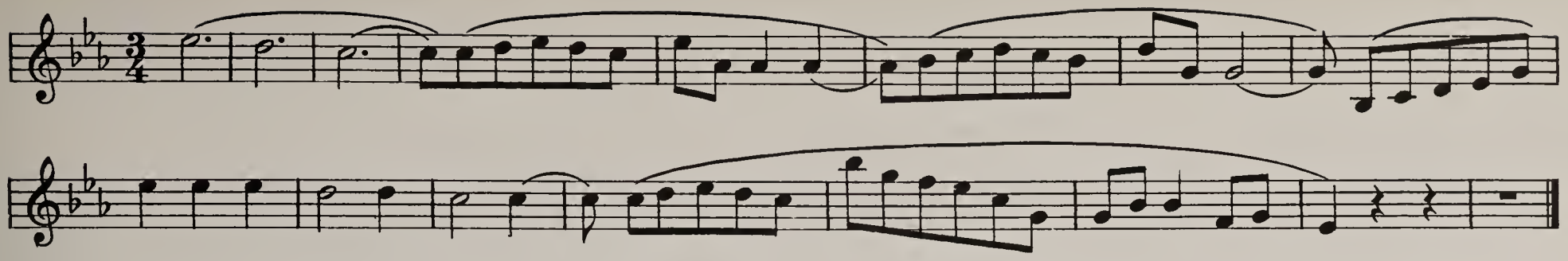
Exercise 1.



Exercise 2.



Exercise 3.



Chapter 12

LETTERS, ABBREVIATIONS, AND WORDS OF EXPRESSION

Expression marks shown in print by letters, word abbreviations, or words are transcribed in the **literary** braille code, wherever they happen to appear in the music. They must therefore be introduced or set off by some device which will indicate that they are not to be read as music symbols, but as literary ones. Two devices are employed for this purpose: the **word sign,** composed of dots 3-4-5 (the literary "ar" contraction), and **literary parentheses.** The first note following the use of either device must be preceded by an octave sign, which will indicate the reestablishment of the musical code.

The Word Sign: The word sign is shown as follows: ⠐

It is used to introduce:

1. A letter or letters.
2. An abbreviated word, shown alone or in conjunction with either a letter or another abbreviation.

Literary Parentheses: Literary parentheses are used to introduce and enclose:

1. Groups of abbreviated words (those written as a group in the print).
2. A complete word or words, shown alone or with an abbreviation.

Letters (word sign used). The following list is representative of commonly encountered letter markings; included are the "c" and "d" which are **implied** by diverging and converging lines in print, representing a crescendo and a decrescendo, respectively.

p ⠐⠏

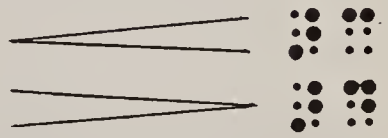
pp ⠐⠏⠏

ff ⠐⠋⠋

fp ⠐⠋⠏
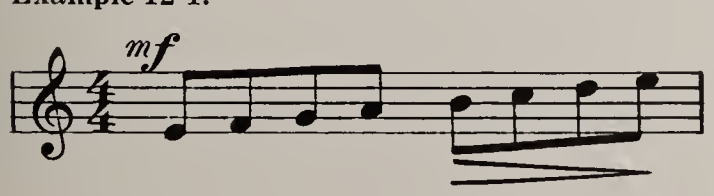
sfz ⠐⠎⠋⠵

sf ⠐⠎⠋



The word sign and letter (or letter combination) are brailled in front of the note affected, without any spacing, wherever the note is located in the measure. An octave sign must precede the note.
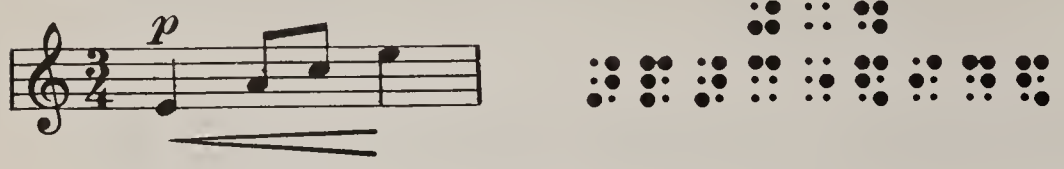
Example 12-1.



⠸⠸⠸⠐⠍⠋⠸⠸⠸

If two or more expressions of this kind are shown together, they are brailled together, with no spacing between, but each is introduced with a word sign. In the following example the crescendo is brailled after the "p", of course.

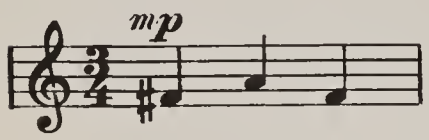
Example 12-2.

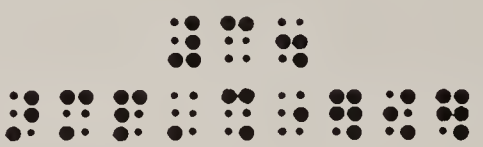


The expression is followed by a dot 3 if the next character to be brailled contains a dot on the left side of the cell, unless that character is another word sign. Thus, whenever the next sign is an octave mark, no dot 3 will be needed because all octave marks are located on the right-hand side of the cell.
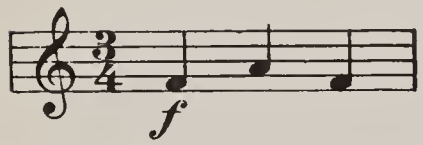
In Example 12-3 the dot is needed because of the sharp. No dot is needed in Example 12-4. In Example 12-5 a dot is needed only after the second abbreviation.

Example 12-3.
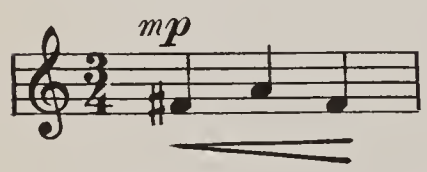




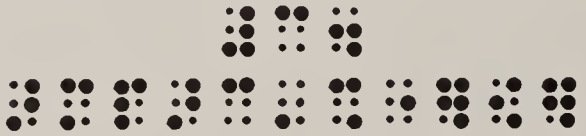
Example 12-4.
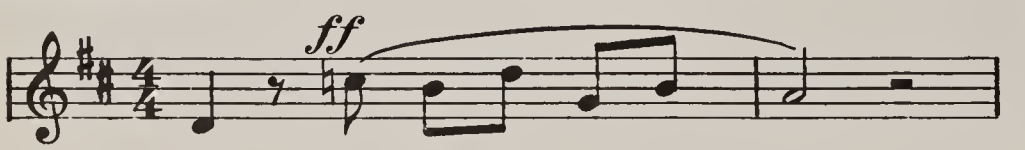




Example 12-5.

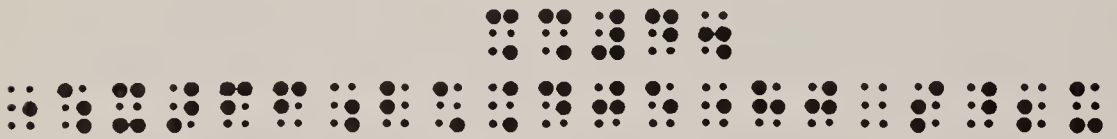




When a word-sign expression and an opening bracket occur together, the expression is brailled first.

Example 12-6.





Because these kinds of letter markings apply only to notes, they should not be brailled in front of a rest, even if they happen to appear that way in print; the signs are often placed according to the convenience of the printer.

Example 12-7.
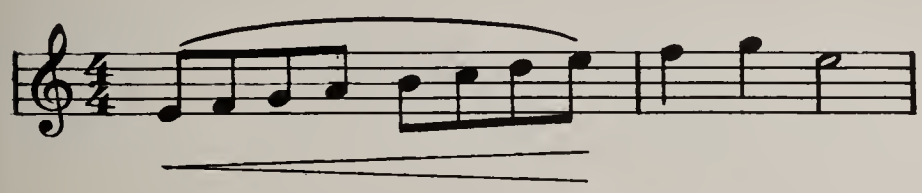


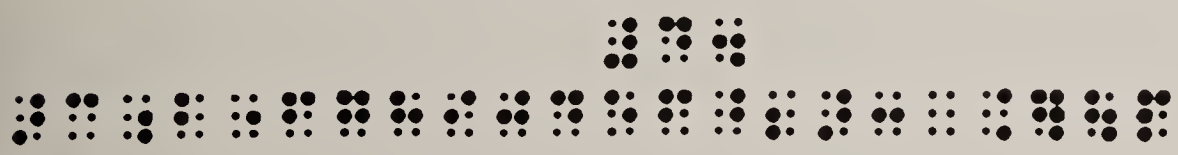
It is permissible to place the expression marks at the end of a braille line, followed by the music hyphen, if there is not room on the line for the note which follows and there is a need to save space. The word sign must not be separated from any of its letters, however.

If two word-sign expressions occur in succession but there is not room for both on the same line, one can be placed at the end of the line, followed by the music hyphen, and the other placed at the beginning of the next line.

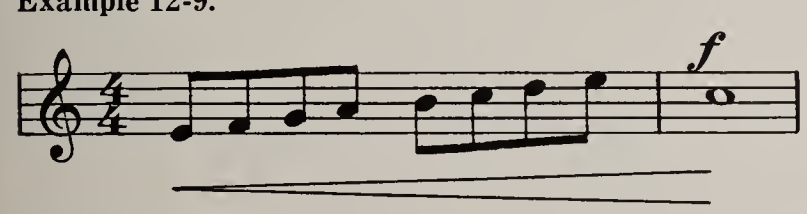
It is possible to show the precise spot where the printed lines for a crescendo or decrescendo terminate by brailling the appropriate letter (preceded by a word sign) in the **lower** part of the cell, **following** the note where termination occurs. Often some other sign in the music indicates the length of these lines, making it unnecessary to use the lowered letters for this purpose. In Example 12-8 a word sign and lowered "c" are used to show the reader where the crescendo ends. The termination sign is brailled after the last note affected, and after all other signs that normally follow the note. In Example 12-9, however, termination of the crescendo is shown by the "f" and in Example 10-10 by the decrescendo sign. The decrescendo is terminated by the double bar. The first note following a termination sign should have an octave mark.

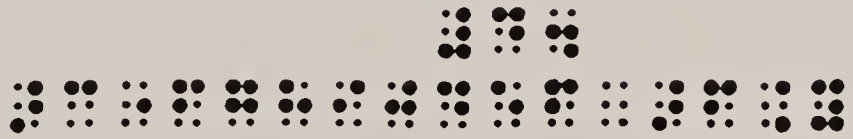
Example 12-8.





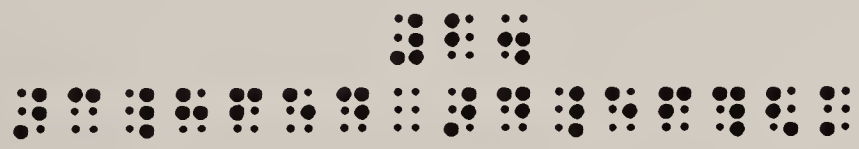
Example 12-9.





Example 12-10.





A Word Abbreviation Shown Alone, With a Letter, or With Another Abbreviation (word sign used). No contractions should be used in abbreviations. A dot 3 is used in place of a period, following the abbreviation . The following list is representative:

accel. 

rit. 

rit. 

riten. 

rall. 

stacc. 

dim. 

allarg. 

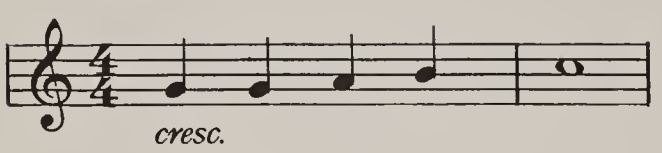
cresc. (only the "cr." is used for abbreviation, in braille)

decresc. (only the "decr." is used)

accel. mp

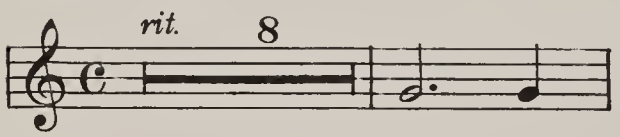
The same general brailling directions that were given for letters apply also to abbreviations. The word sign precedes the abbreviation and both are brailled in front of the appropriate note. (Italicized indications are not italicized in the transcription.)

Example 12-11.
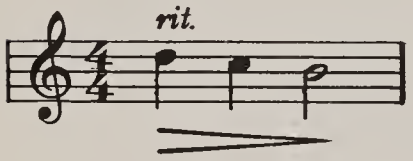


Expressions relating to tempo, unlike those for dynamics, may precede a rest, because rests, as well as notes, are affected by tempo. In Example 12-12 the reader should be made aware that a ritard is to occur during his eight-measures rest, even though he will not be playing.

Example 12-12.
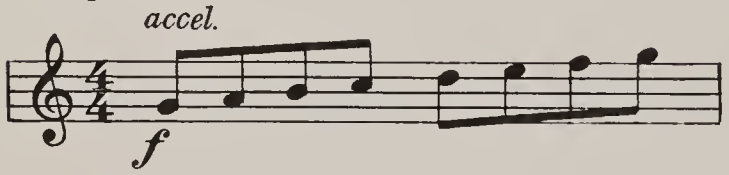


If two abbreviations, or a letter and an abbreviation, are shown together, each must be introduced by a word sign. If one refers to tempo and one to dynamics, the former usually is brailled first. (If one actually is printed further to the left, it is brailled first, of course.) In Example 12-15 both expressions refer to dynamics, and either might be brailled first.

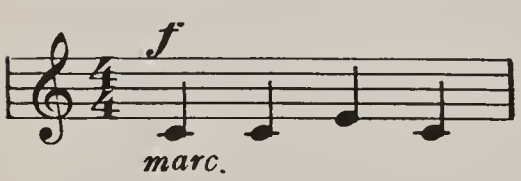
Example 12-13.



Example 12-14.



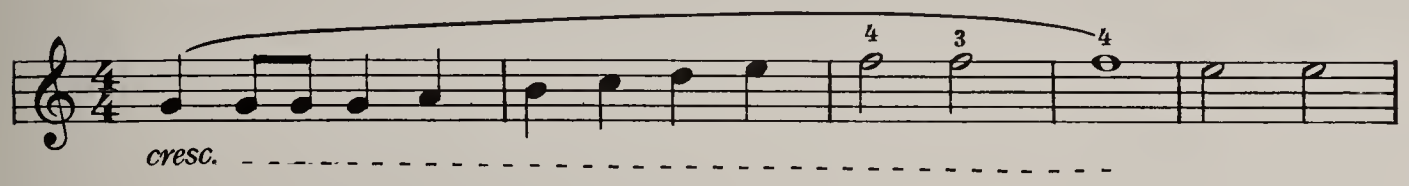
Example 12-15.

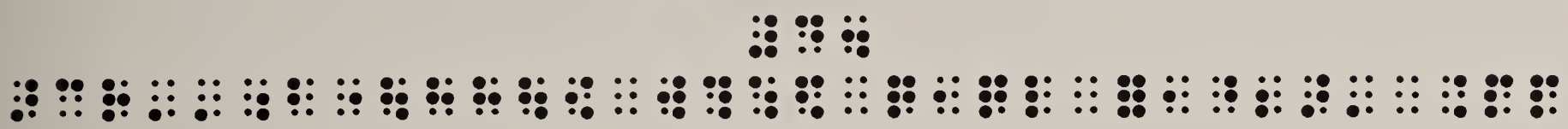


In print music, sometimes a series of dashes or small dots follows an expression mark to give a general indication of how long it is to remain in effect. These are called "lines of continuation." Often the lines merely suggest a continuation until some new sign indicates a termination and, in such cases, it is unnecessary to include them in the transcription. For example, if the marking "rit." were shown in the last two measures of a composition, with dots of continuation to the end, the double bar itself would mark the termination. Sometimes, however, it is necessary to include the termination sign.

To show where the lines or dots commence, a word sign and the expression followed by a dot 3 are brailled in front of the first note affected. (This dot 3 is in addition to the dot 3 which is part of the abbreviation.) The transcription is continued until the last note to be affected has been brailled, as well as any other signs which follow the note, such as fingering, closing brackets, etc. At that point, a word sign, followed by one dot 3, is brailled to indicate the end of the line of continuation. The following note requires an octave mark. Example 12-16 illustrates how a line of continuation is shown. If the final note were marked "ff," it would not be necessary to include the special termination sign.

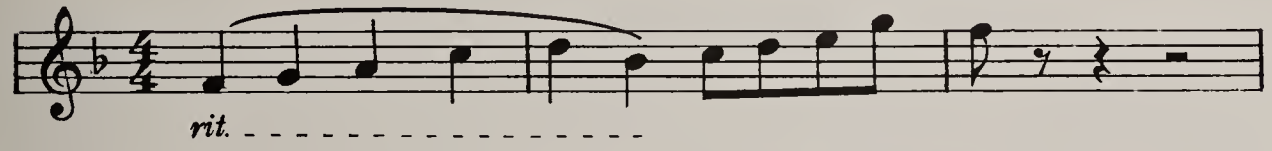
Example 12-16.





In Example 12-17 the lines after "rit." should be included in the transcription in order to show where the ritard ends.

Example 12-17.





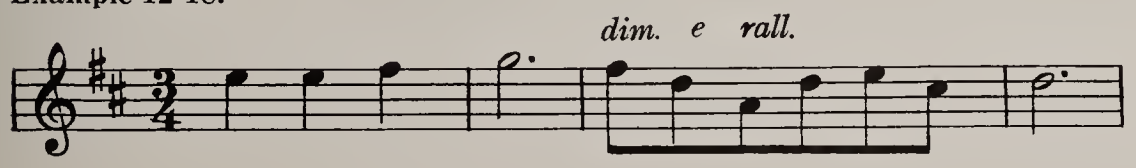
Groups of Abbreviated Words (literary parentheses used). Two common examples of groups of abbreviated words, written as a phrase, are:

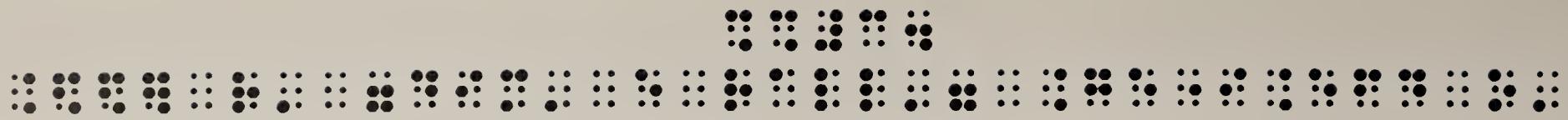
rit. e dim. 

dim. e rall. 

Such groups of abbreviated words are brailled as literary parenthetical expressions, in the exact order shown in the print. A space must be left on each side of the expression. If the expression appears at the beginning of a measure, it is brailled first; a space is left after the closing parenthesis and then the measure is brailled. The first note following the expression must have an octave mark.

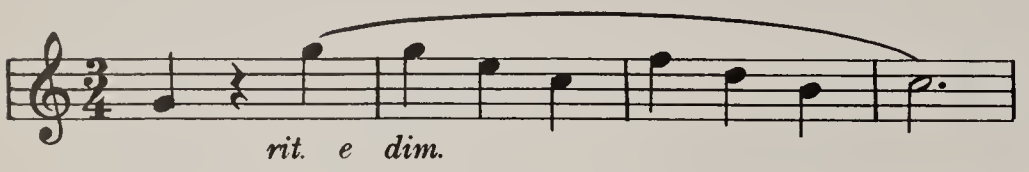
Example 12-18.

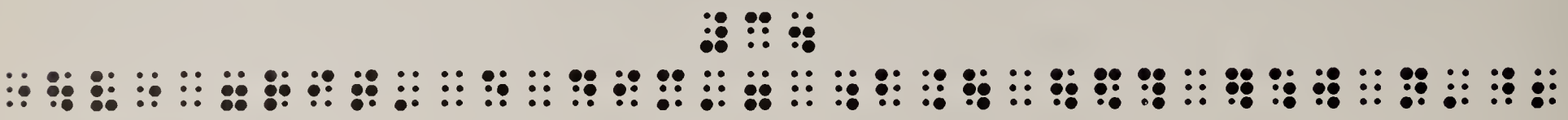




If this type of expression appears within a measure, the music is interrupted at the appropriate spot by placing the music hyphen immediately after the note or rest which precedes the expression. The expression is brailled within parentheses and followed by another space; then the remaining part of the measure is brailled.

Example 12-19.





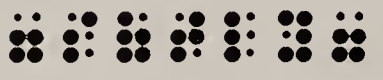
A Complete Word or Words, Shown Alone or With an Abbreviation (parentheses used). Some common examples of words, or words and abbreviations, are:

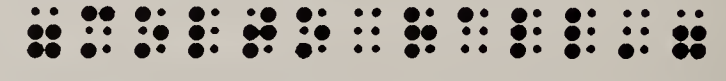
presto 

dolce 

con forza 
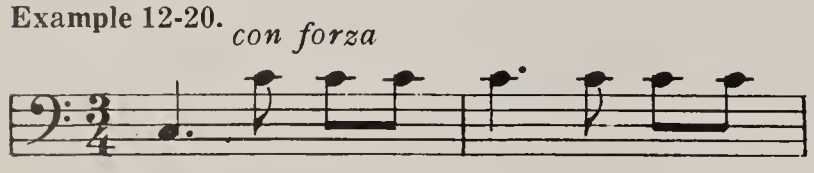
a tempo 

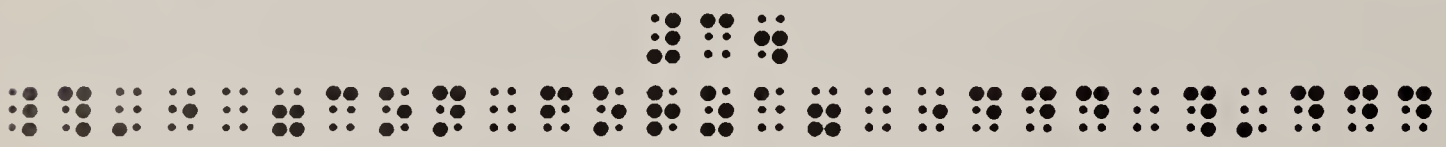
softly 

molto rall. 

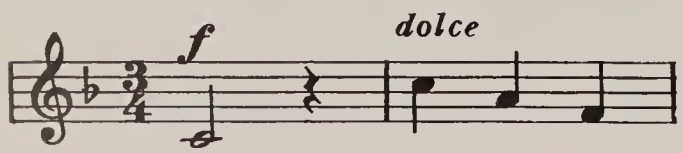
The directions just given for groups of abbreviated words also apply to a complete word or words. If there is not room for all of the expression on the same line of braille, part of it can be carried to the next line, according to usual literary braille rules. No contractions should be used in words of foreign origin. The following three examples are typical.

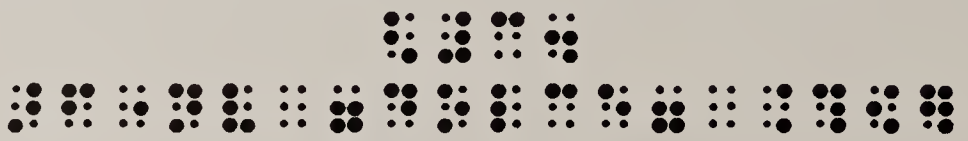
Example 12-20.



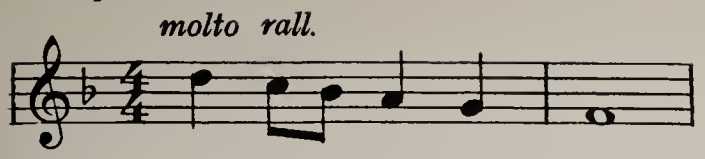


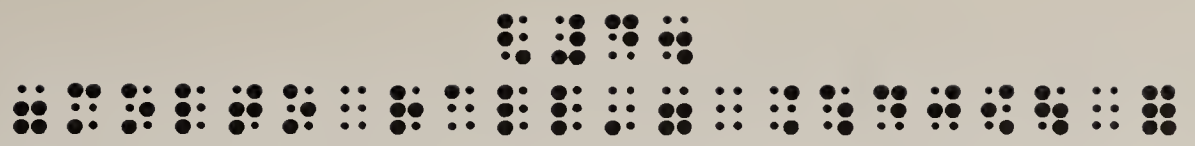
Example 12-21.





Example 12-22.
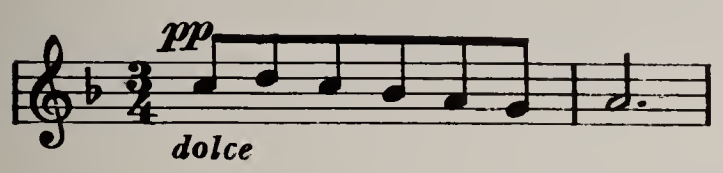


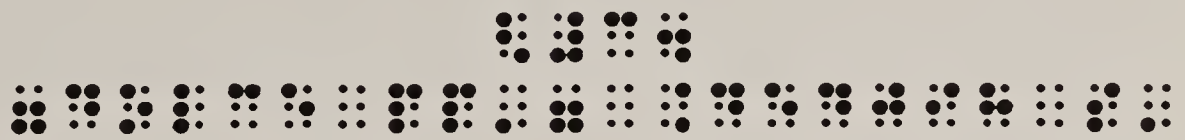


If a letter expression is shown at the same point in the music as a complete word, or a word and an abbreviation, the letter also may be placed within the parentheses, thus doing away with the necessity of using a word sign. (It is not mandatory to do so, however.) In this case, a dot 3 must follow the letter or letter combination. The letters used to represent the print lines showing a crescendo and decrescendo are not used in this manner, however; these particular lines always are indicated in braille with a word sign.
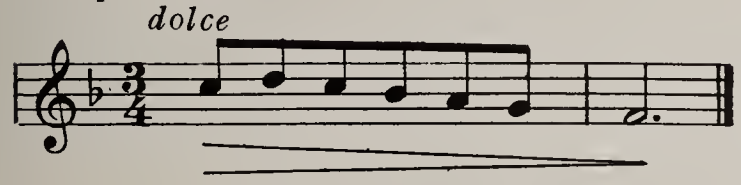
The order in which the expressions are brailled generally follows the order shown in the print. Usually the letter is positioned very slightly to the left of the longer word so that plenty of space will be available for the word. Often the two appear in vertical alignment; in that case, the transcriber decides the order.

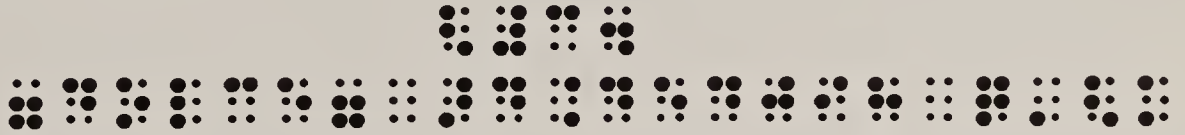
Example 12-23.
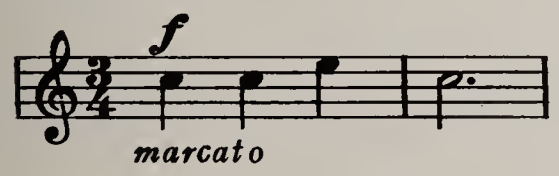




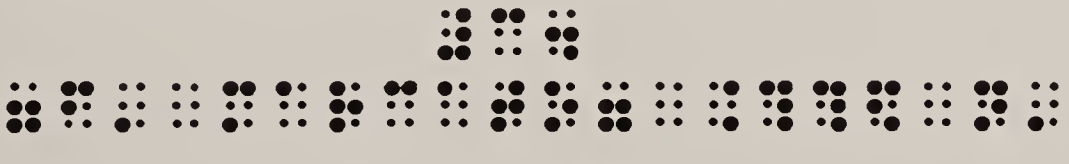
Example 12-24.
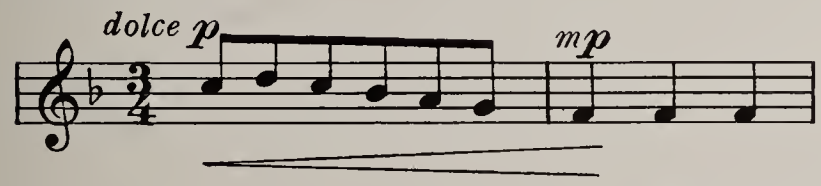




Example 12-25.

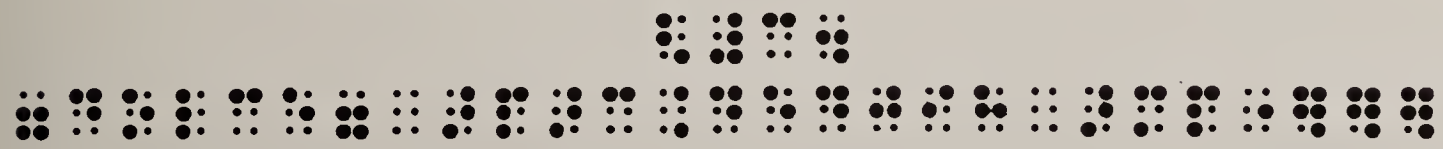




In example 12-26 it is desirable to show the "p" in conjunction with the crescendo sign, rather than to include it in the parenthetical expression.
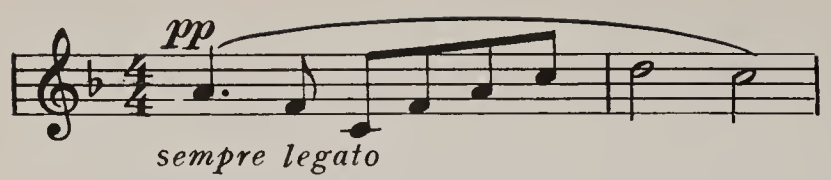
Example 12-26.

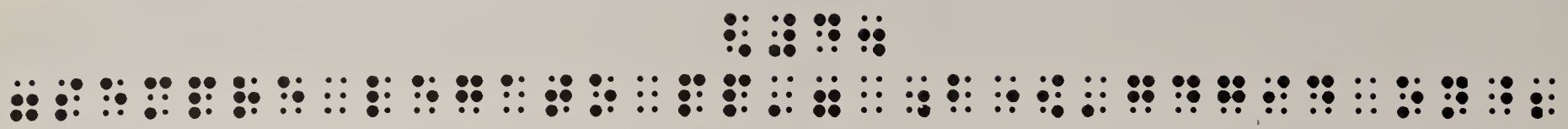




When the expression appears simultaneously with an opening bracket, the former is brailled first, followed by a space.

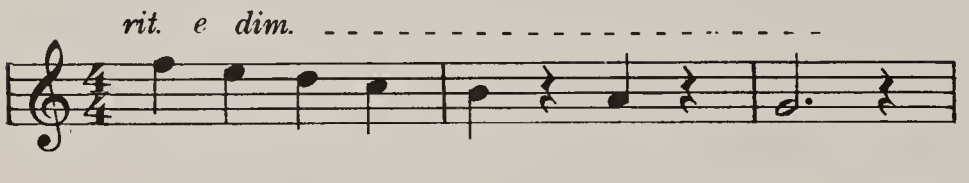
Example 12-27.

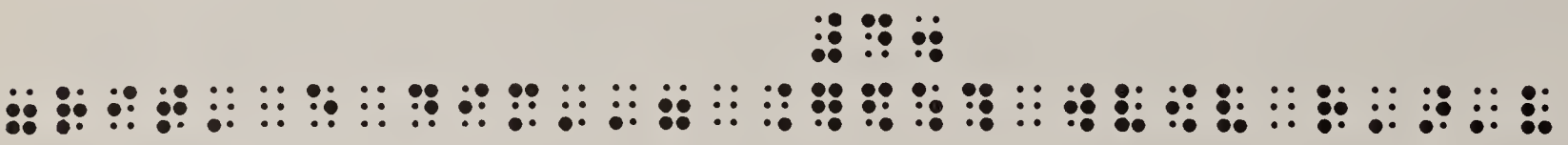




To show lines of continuation for a parenthetical expression, two dot 3's are brailled following the expression, inside the closing parenthesis. If the expression ends with a dot 3, only one dot is added. The transcription then is continued until after the last affected note has been brailled, as well as any signs which follow the note, such as a closing bracket. A word sign and one dot 3 are used to terminate the line, at that point. This procedure is illustrated in Example 12-28. (See paragraph 194, in the **Manual,** regarding two lines of continuation.)

Example 12-28.
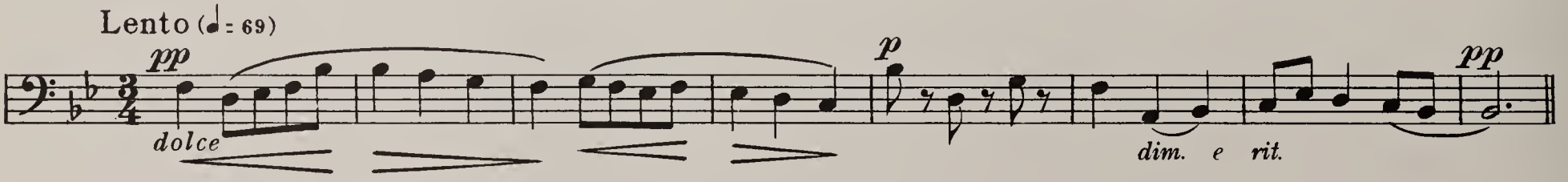




When words of expression appearing in the body of the music are shown in larger or heavier print and obviously apply to a general change of mood or tempo for a new movement, they should be centered on a free line, as at the beginning of a composition. If there is also a change of signature, this is included in the centering.

Particular directions about placement of words of expression in keyboard music will be given in the chapter on keyboard music.
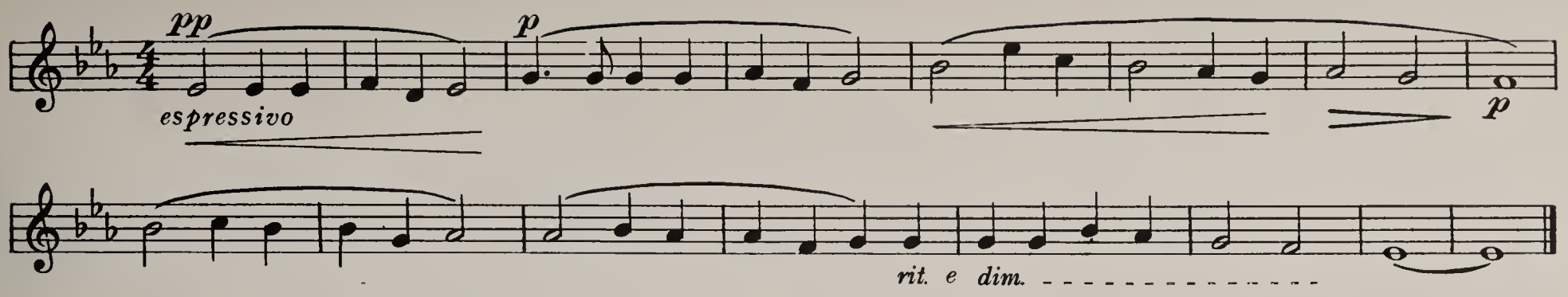
In conclusion, it will be helpful to remember two rules. First, parentheses are used wherever a **complete** word (or words) is shown, either alone, with an abbreviation, or with a letter. They are also used for phrases of abbreviated words. Second, the word sign is used in all other situations relating to the expressions discussed in this chapter.

Exercises for Chapter 12
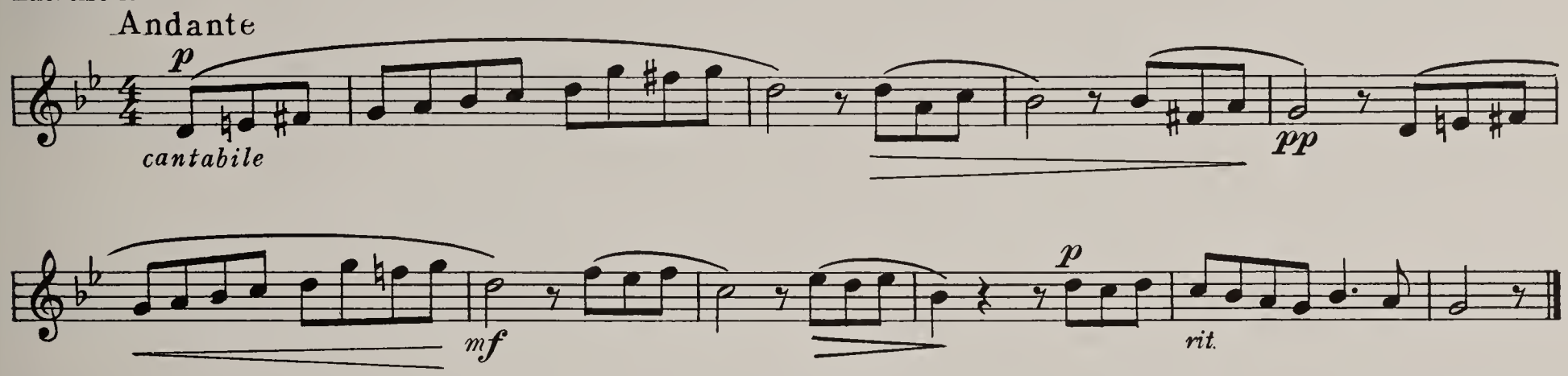
Exercise 1.
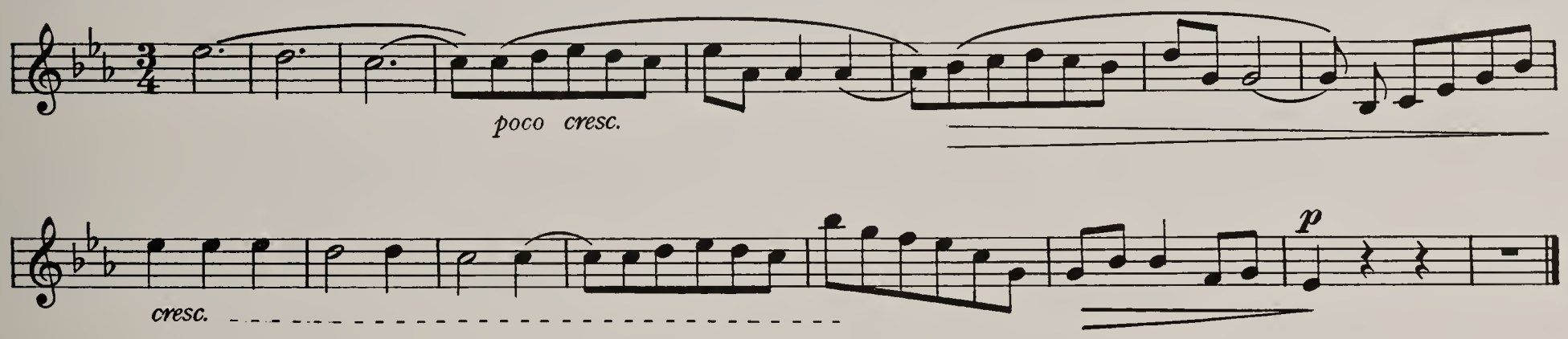


Exercise 2.



Exercise 3.



Exercise 4.



Chapter 13

SYMBOLS OF EXPRESSION AND EXECUTION

The following symbols of expression and execution are those that are commonly encountered by the beginning transcriber. The symbols listed in Column A, below, are brailled before the note, whereas those in Column B are brailled after the note. In print, such symbols may be shown either above or below a note; accents may point to the right or to the left.

Column A

Staccato

Accent

Tenuto

Martellato

Staccatissimo

Tenuto-staccato

Swell (on a single note only)

Arpeggio (see below)

Column B

Fermata, or hold:

On note, or rest

Between two notes

On a measure-bar line

On a double bar

Full-breath mark

Break mark

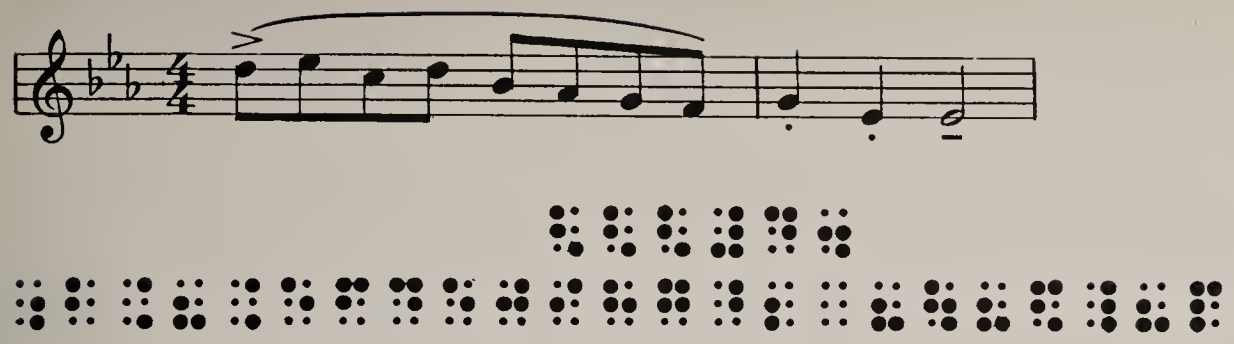
The arpeggio will be illustrated and discussed in Chapter 22.

Directions for Signs in Column A. Any symbol shown in Column A is brailled in front of the note affected. The symbol may be doubled if it is shown with four or more consecutive notes. Two signs are placed before the first note and one sign before the last. The signs do not necessitate the use of an octave mark for the note. An opening bracket precedes any of these symbols. The following three examples are illustrative.

Example 13-1.

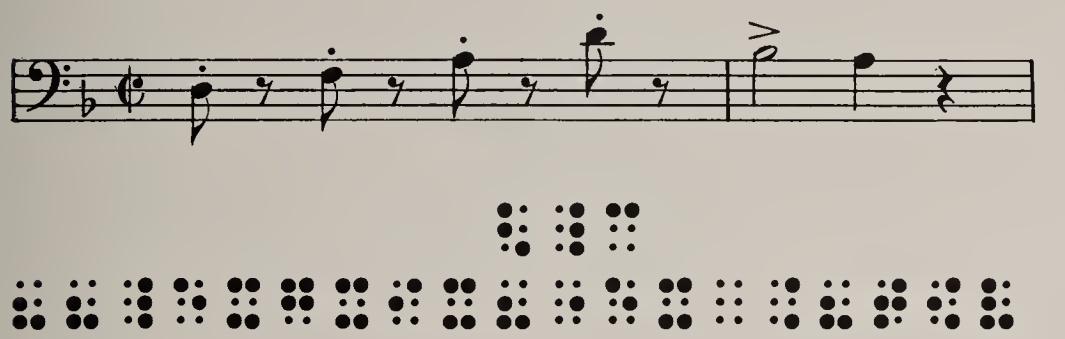
Example 13-2.

Example 13-3.



The doubling process need not be interrupted if the notes affected are separated by a rest, word-sign expression (or parenthetical one), phrasing marks, etc., as long as the notes themselves are consecutive ones.

Example 13-4.



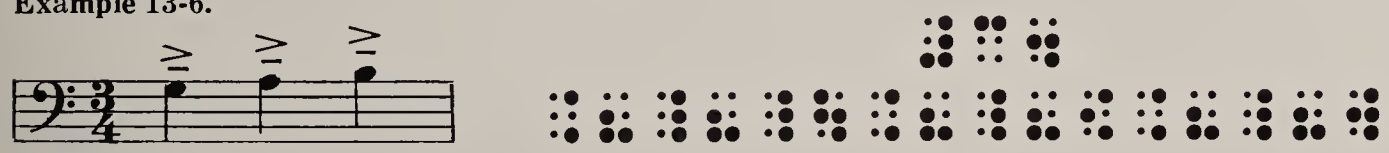
When the music moves from one movement to another, however, such as from a Trio to a Coda or from one section to a new one which starts with a forward repeat sign, segno, etc., any doubling which may be in process should be terminated with the last note in the one section and re-marked with the first note of the new section. A doubling should also be re-marked at the beginning of a new braille page.

When a staccato (or staccatissimo) is shown with any of the other signs listed in Column A, it is brailled first, with the exception of the arpeggio. When an accent is shown with a tenuto, the accent is brailled first.

Example 13-5.



Example 13-6.



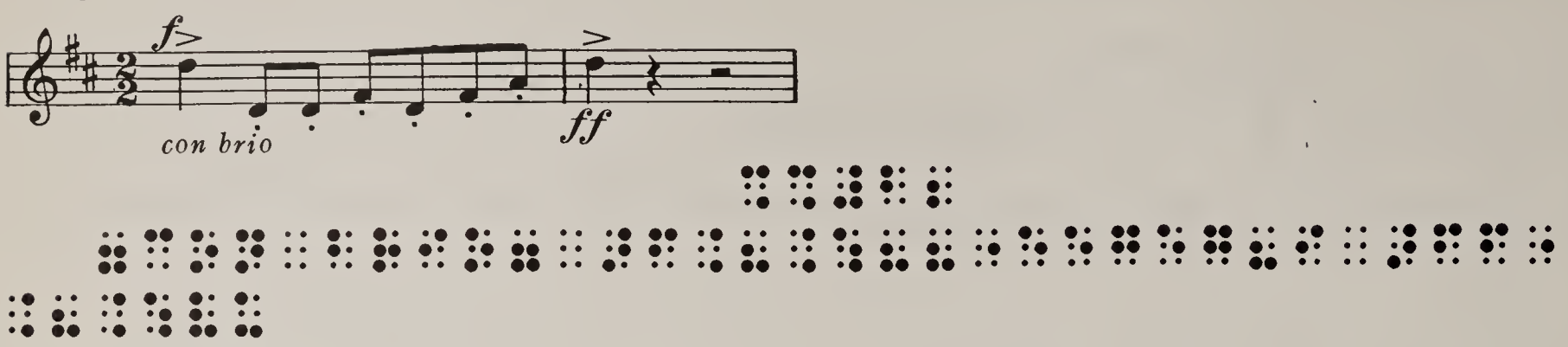
When a staccato and a slur are shown on the same note, the former is brailled before the note and the latter after the note.

Example 13-7.



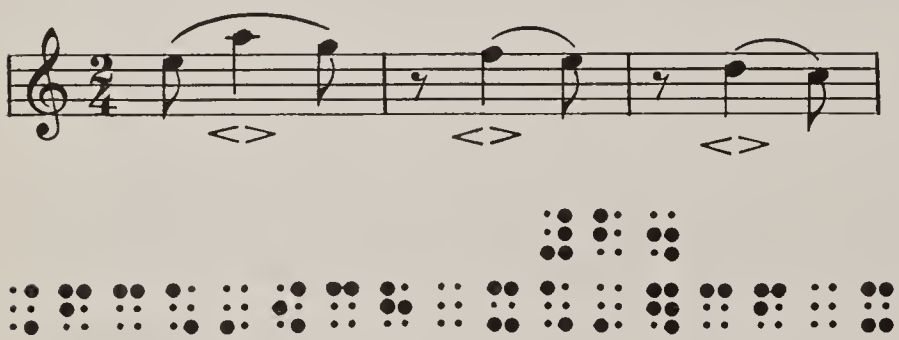
If a word sign or a parenthetical expression is shown at the same place as one of these symbols, the expression is brailled first. Because the symbols in Column A refer to an individual note (or chord), they should be placed closer to the note than the word expression, which generally has a wider application than to one note. A good rule to remember in regard to the order of signs is: "the wider the application of the sign, the farther from the note."

Example 13-8.



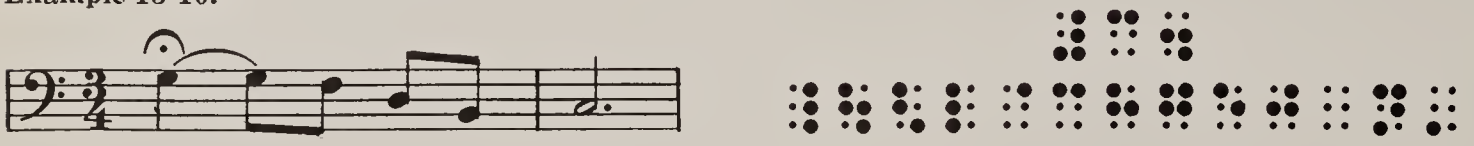
The swell mark is used when very small crescendo and decrescendo signs are shown above or below a **single** note.

Example 13-9.



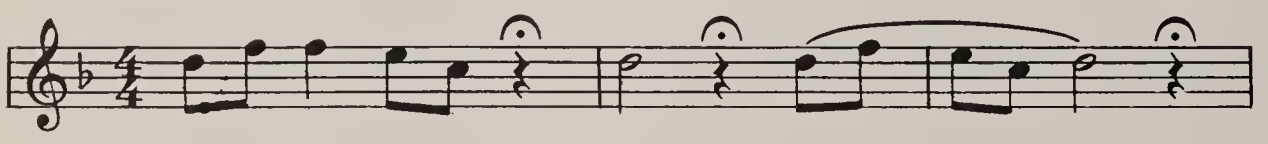
Directions for Signs in Column B. Symbols shown in Column B are brailled after the note, rest, or bar line, as indicated in the print notation. None can be doubled. The fermata follows a dot or fingering shown with the note, but precedes a slur, tie, or closing bracket. Example 13-10 illustrates the fermata affecting a note.

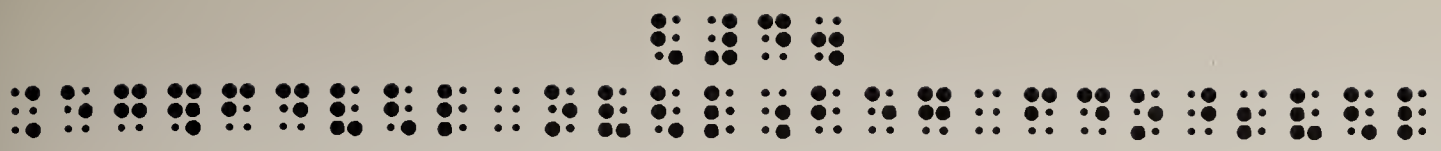
Example 13-10.



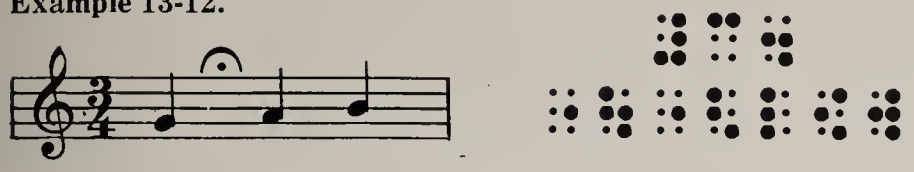
The following four examples illustrate how to transcribe the fermata shown on a rest, between notes, on a measure bar, and on a light double bar, respectively. When a fermata is shown over either kind of double bar, it is brailled immediately following the bar sign. If it appears over a measure bar, however, it must be preceded by dots 4-5-6, and the three-celled sign is brailled after the last note in the measure to the left of the bar line, without any spacing. The measure then is spaced as usual.

Example 13-11.





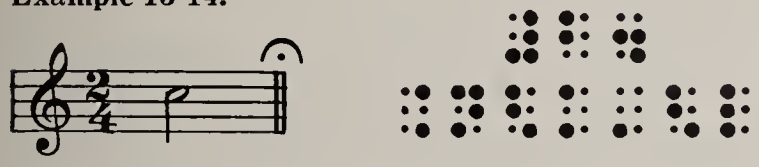
Example 13-12.



Example 13-13.



Example 13-14.



The Breath Mark and the Break Mark. Some transcribers have trouble identifying these signs in certain cases; perhaps the following remarks will be helpful.

In types of music where breath marks would be pertinent, such as music for wind instruments or voice, a comma shown above the staff indicates a **breath** mark, and the braille symbol for full breath (dots 6, 3-4) is used to represent it. The break mark for such instruments is usually indicated by two oblique lines drawn through the upper part of the staff, and the braille sign employed to represent it is composed of a word sign followed by a dot 2. In other types of music where breath marks are never used, such as string music or keyboard music, a comma above the staff indicates a slight **break** in the music. When the comma is used in this particular context, a word sign and dot 2 serve to represent it.

This same braille symbol is also used to represent several other print signs shown between notes. If a specific indication should be encountered in a vocal score calling for a quick "half-breath," such as a single line bisecting the top line of the staff, the symbol under discussion would be used for this particular breath indication, rather than the full-breath sign. (The average transcriber is not likely to encounter a half-breath indication.) Two parallel lines between notes, as well as a wedge-shaped mark, are also represented by a word sign and dot 2.
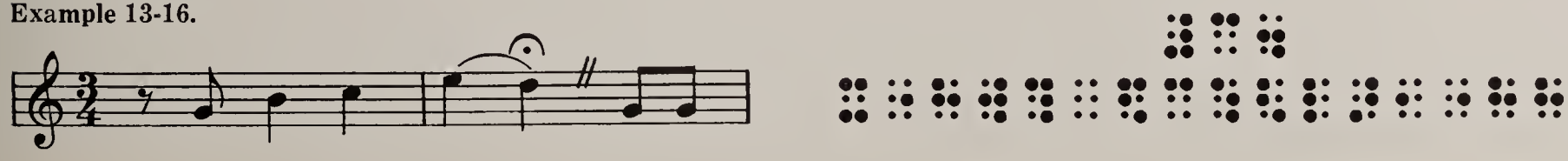
The breath mark, shown in print by a comma above the staff, is brailled without any spacing, after all other signs connected with the note which precedes the breath mark. The music in Example 13-15 is for clarinet, and the comma represents a breath mark.

Example 13-15.



To indicate a break in the music, generally shown by two oblique lines but in some kinds of music by a comma, a word sign and a dot 2 are used. No space is left before or after the symbol.

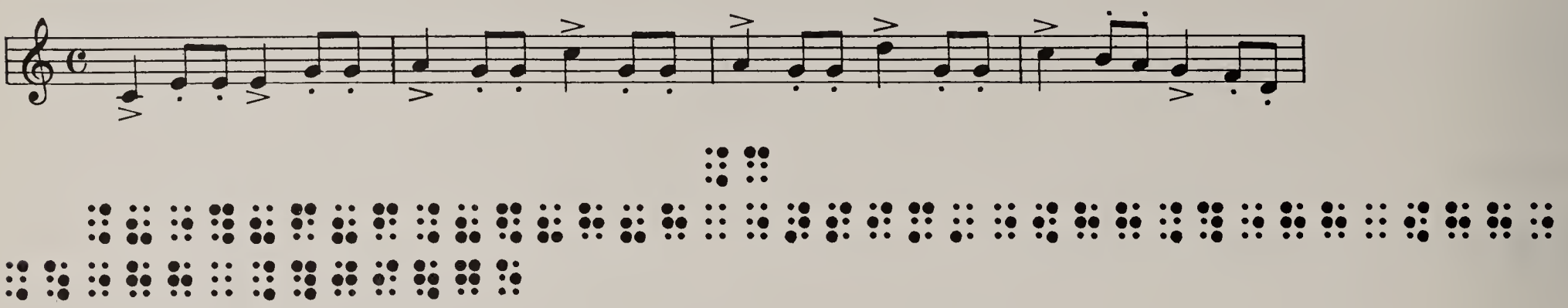
Example 13-16.



Patterns. If an exact pattern of expression symbols continues without deviation through a number of consecutive measures, it is possible to braille them once through the initial measure to establish the pattern. The transcriber can then show that they are to be continued by brailling the abbreviation "sim." (for simile), preceded by a dot 5 and a word sign, at the beginning of the second measure and eliminating the symbols throughout the remainder of the passage. The dot 5, in front of the word sign, shows the reader that the abbreviation device is not used in the print copy.

In those cases where the reference to the abbreviation might be ambiguous, it is desirable to place the abbreviation within a parenthetical explanation which states exactly what is to be continued, because this procedure is also used to show other kinds of extended-pattern repetition. A dot 5 would immediately precede the opening parenthesis in this case. Thus, in the following passage shown in Example 13-17, one could braille the parenthetical explanation "nuances sim." before the start of the second measure and omit the remaining symbols. In this particular passage, however, the abbreviation alone should be sufficient.
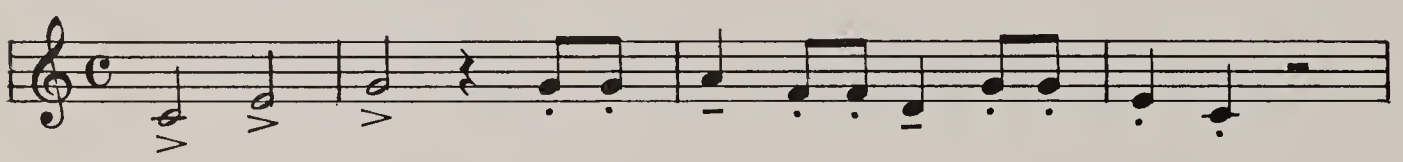
Example 13-17.
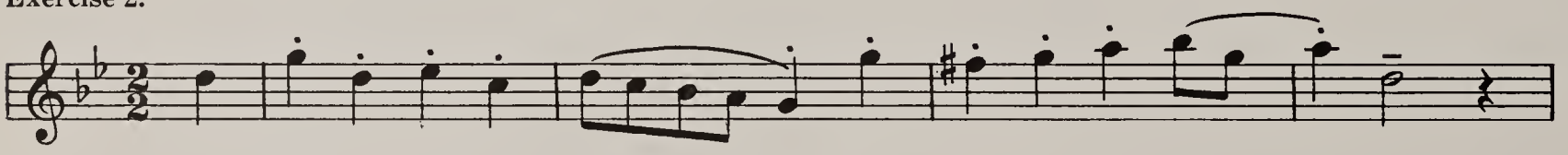


Order of Signs, a Review. It will be helpful to keep in mind the order in which the signs studied thus far are brailled: word or letter expression, opening bracket, any symbols of expression and execution which precede the note, accidental, octave mark, note, dot (if present), fingering, fermata, single slur, tie or closing bracket, end of a line of continuation, breath mark, break mark, double bar.

Exercises for Chapter 13
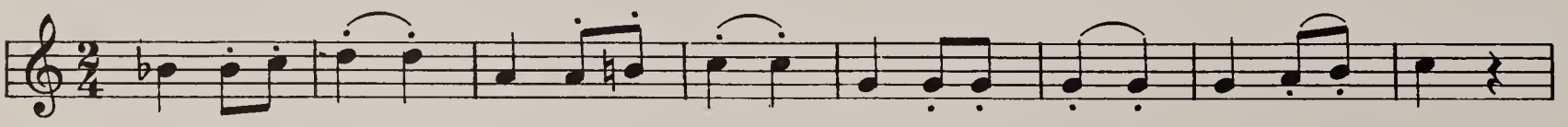
Exercise 1.
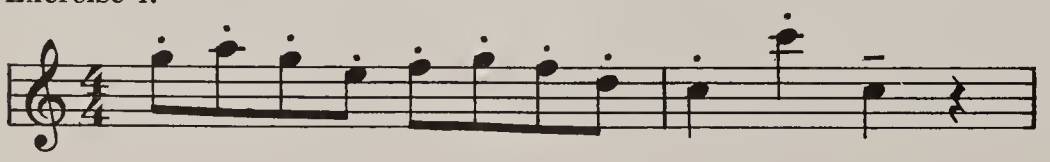


Exercise 2.



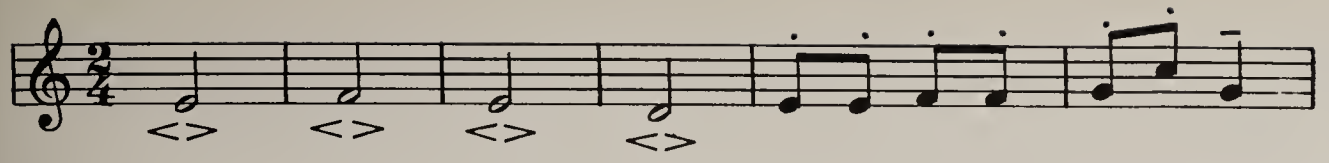
Exercise 3.
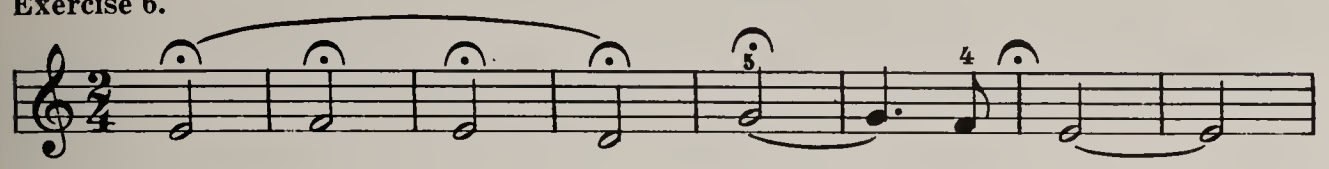


Exercise 4.



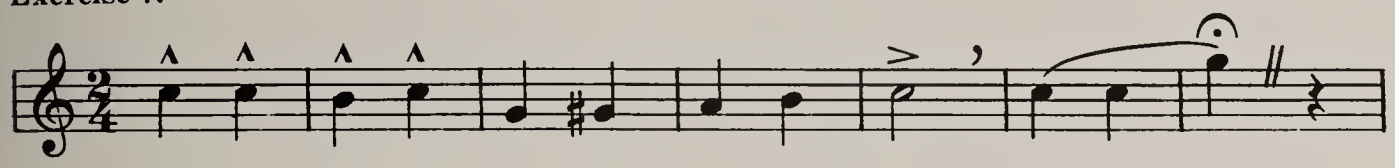
Exercise 5.



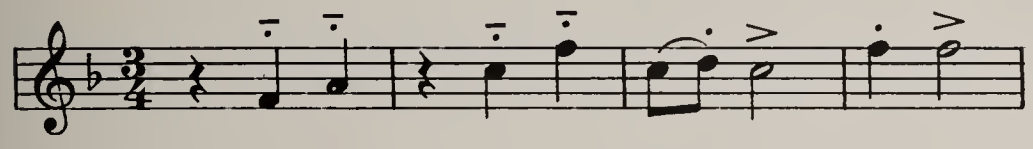
Exercise 6.



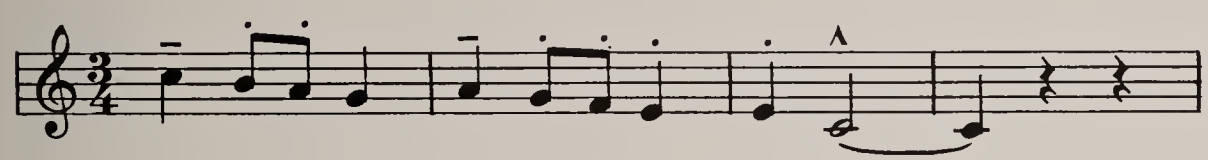
Exercise 7.



Exercise 8.



Exercise 9.



Chapter 14

SMALLER VALUES AND REGULAR NOTE-GROUPING

Notes and Rests of Smaller Value. Thus far the student has learned how to transcribe whole, half, quarter, and eighth notes and rests. There are no new signs to learn for the four smaller values — **16ths, 32nds, 64ths,** and **128ths** — because each of the signs for the larger values also stands for one of the smaller ones. The use of the same braille character for two different time values rarely is confusing, because the number of notes in a measure nearly always makes it easy to determine their values. In those cases where there could be some doubt, one of two value signs is brailled before the note to show whether it is of the larger or smaller value. The kind of situation requiring a value sign is seldom encountered in music of average difficulty; the signs, and a brief explanation of their use, will be presented at the end of the chapter.

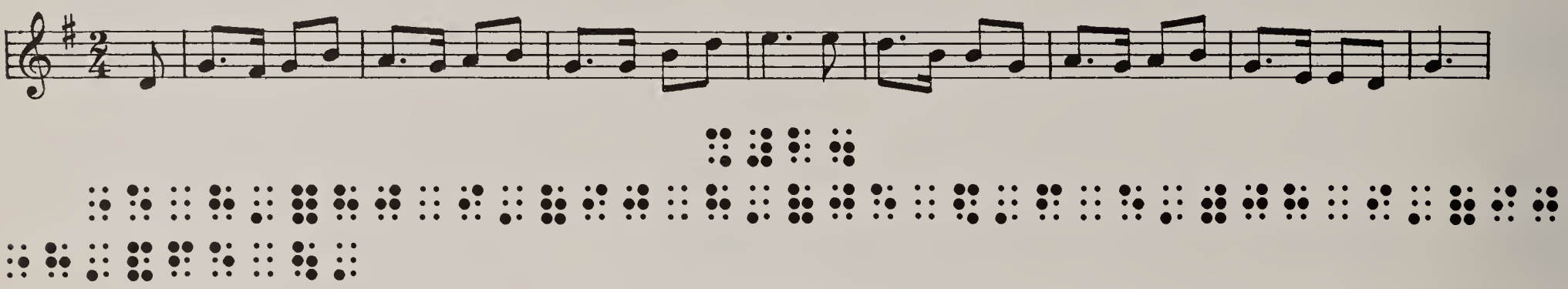
The following illustrative chart shows note and rest values. Values are illustrated with the note C only.

Chart for Note and Rest Values

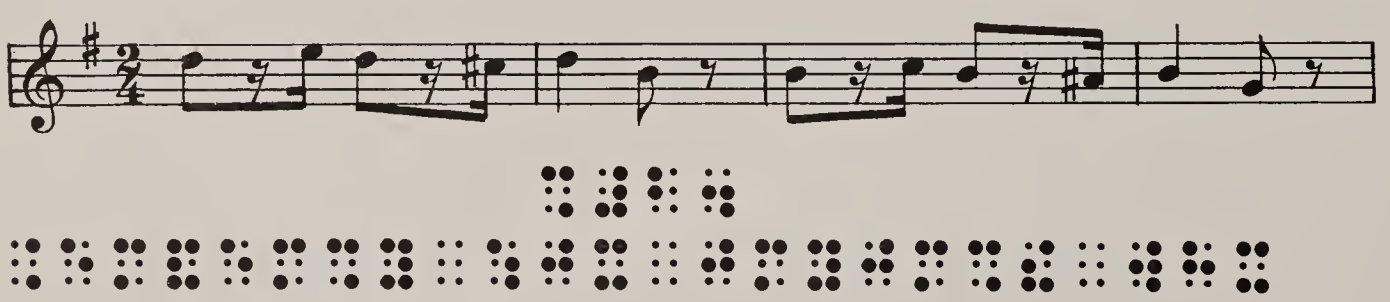
	Notes	Rests	Memory Aid
Eighth and 128th			1/8 and 128
Quarter and 64th			1/4 and 64
Half and 32nd			1/2 and 32
Whole and 16th			. . . . .

The following five examples are presented for study and brailling practice. Each should be transcribed until it can be produced easily and correctly from the print alone before the student proceeds to the remainder of the chapter.

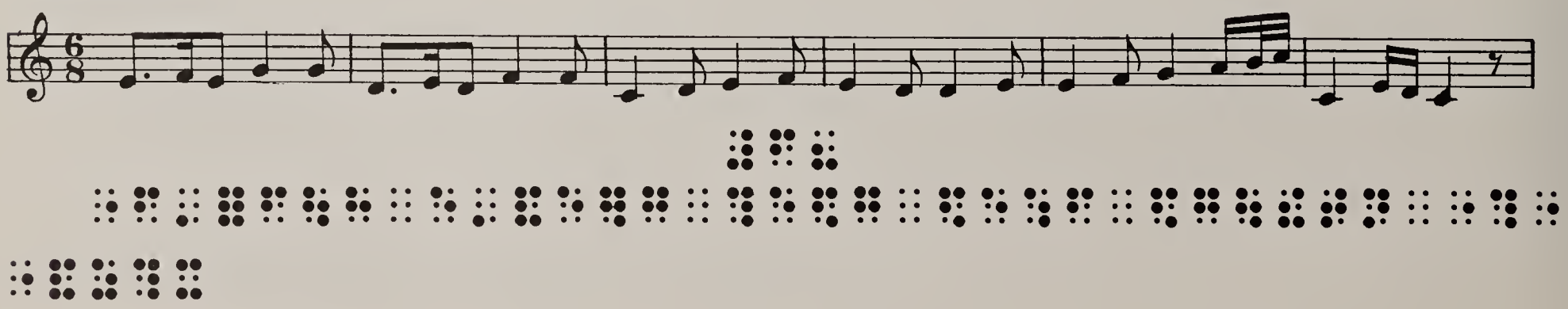
Example 14-1.



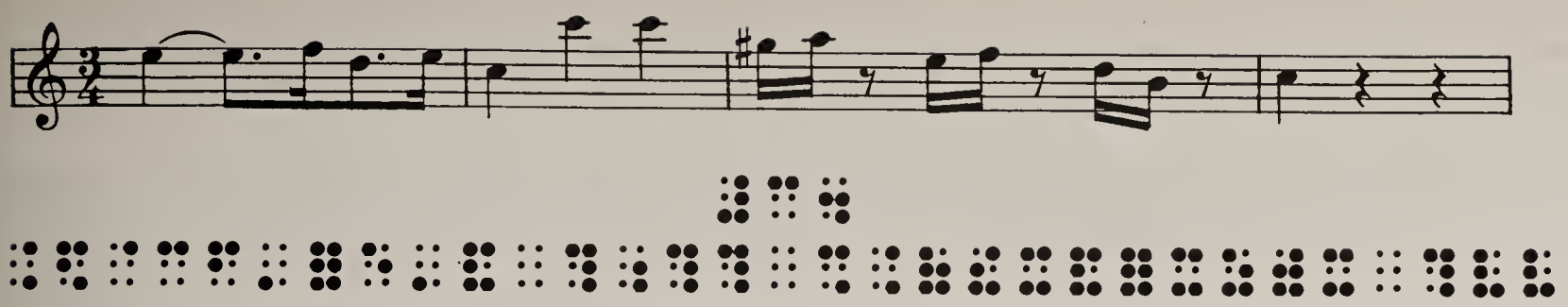
Example 14-2.



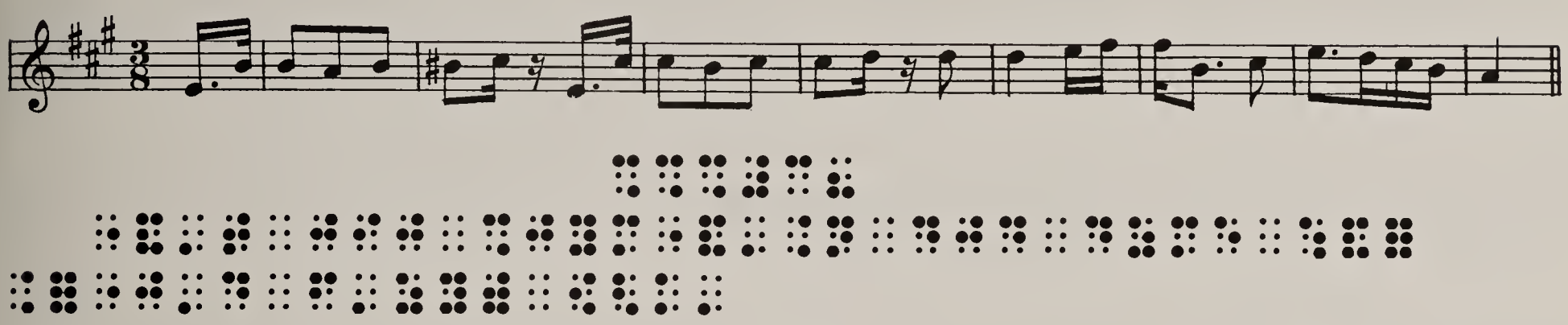
Example 14-3.



Example 14-4.
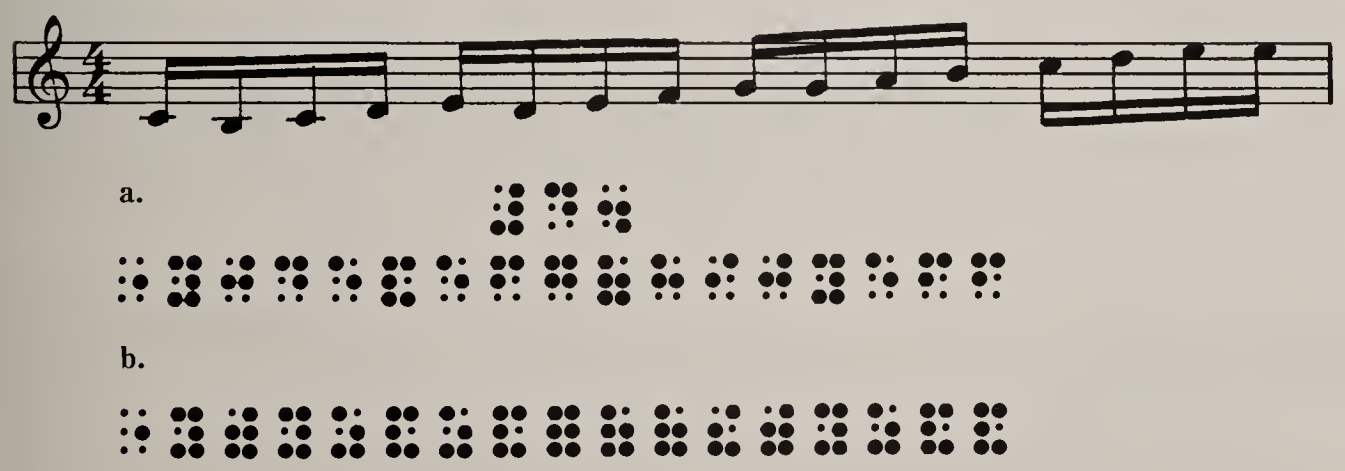


Example 14-5.



Regular Grouping of Notes of Smaller Value. In print music, consecutive notes of smaller value, forming beats or part-beats, are usually shown grouped together by means of a ligature or ligatures (a heavy, horizontal bar or bars) joining the stems of the notes. This procedure enables the sighted reader instantaneously to organize the notes into the correct rhythm, or to "pick out the beat" visually, as soon as he looks at the measure.

Under certain conditions, such grouping can also be shown in braille music for consecutive 16ths, 32nds, and 64ths by brailling the first note of the group according to its true value and transcribing the remaining notes of similar value in that group without any lower dots; those particular notes thus will **resemble** eighth notes. (Naturally, 128ths cannot be grouped in this manner.) By comparing the two braille versions shown below for the music of Example 14-6, where small-value notes are shown grouped in the first instance and ungrouped in the second, the student can readily see how much easier it is to discern the beats in the first version, and he will understand that grouping can be as helpful to the blind reader as to the sighted, provided it is done properly and under the right circumstances.

Example 14-6.

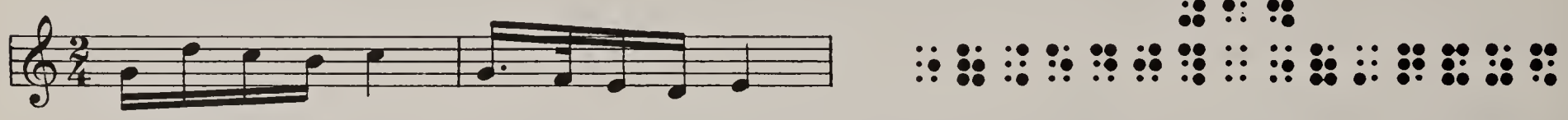


Naturally, the procedure for showing this kind of grouping must be carried out according to strict rules, so that the reader can distinguish easily which notes in a measure are true eighths and which are notes of a different value brailled in the form of eighths according to this special process used for grouping.

Basic Requirements for Grouping 16ths, 32nds, and 64ths. It would be most convenient for the transcriber if he could always follow the print ligatures and group accordingly, but not all notes so grouped in print constitute a proper grouping for the purposes of braille music. The first three rules governing grouping as listed below, for instance, concern situations in which certain groupings, commonly used in print, cannot be used in the braille transcription. The basic requirements that must be observed in order for notes to be grouped according to the process under discussion are as follows:

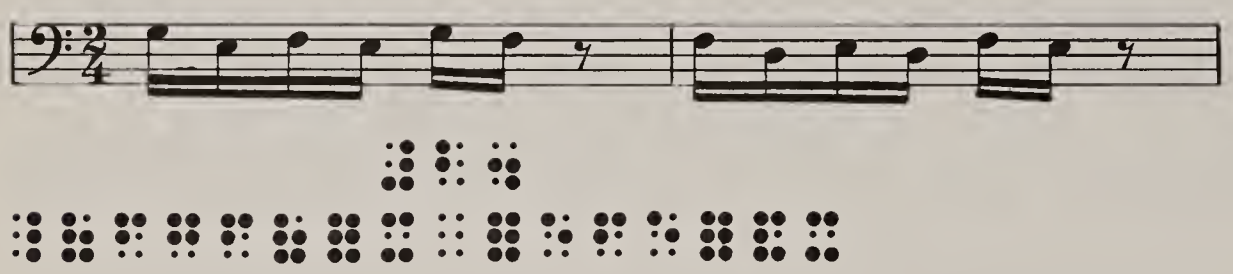
1. All notes in the group must have precisely the same value. This means none may be dotted, in contrast to print notation. In Example 14-7 grouping may be shown in the first measure but not in the second.

Example 14-7.



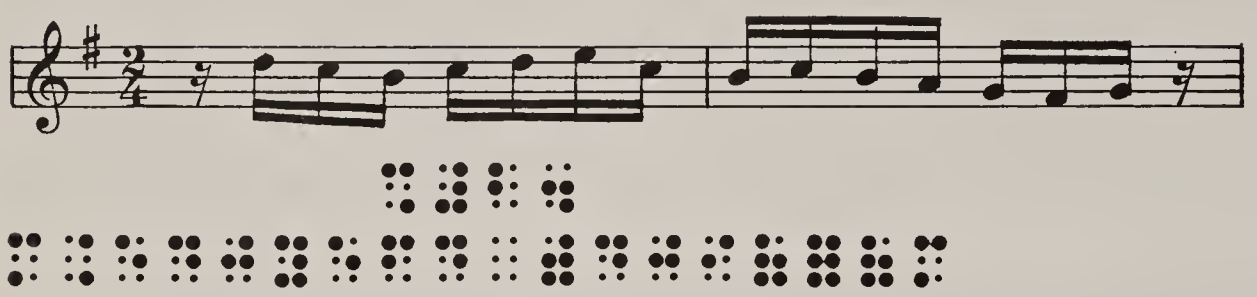
2. The group must be composed of at least three notes. In print, two notes forming a beat or part-beat may be grouped.

Example 14-8.



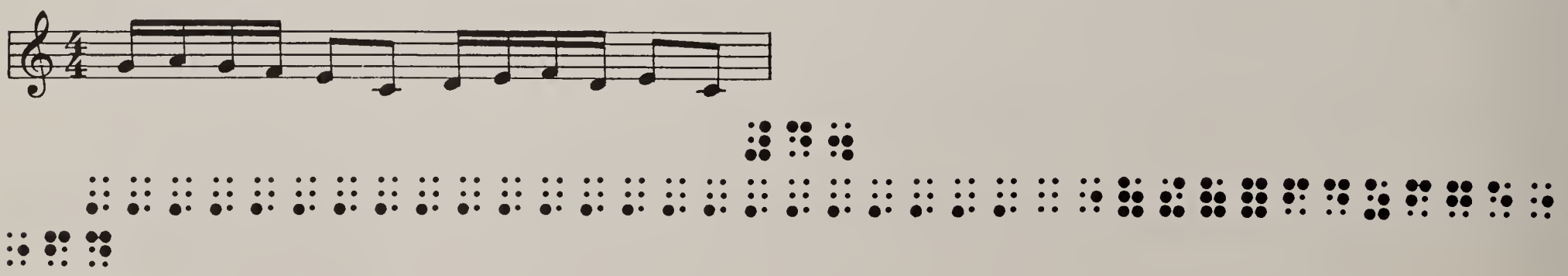
3. A rest of the same value may take the place of the first note in a group, but if the rest is located anywhere else, grouping may not be used, and all the notes must be brailled according to their true values. This also is in contrast to print notation.

Example 14-9.



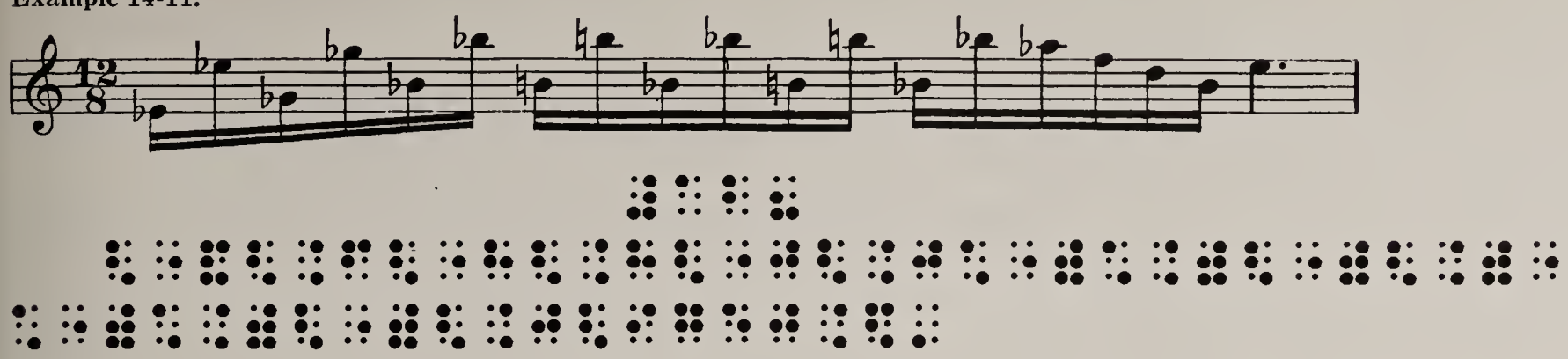
4. If the notes in the group are followed immediately by a true eighth note or by an eighth rest, grouping may not be used unless the eighth is located either in a new measure or, in the case of a divided measure, on a new line of braille. This fact is illustrated in Example 14-10. (Dot 3's represent occupied cells.)

Example 14-10.



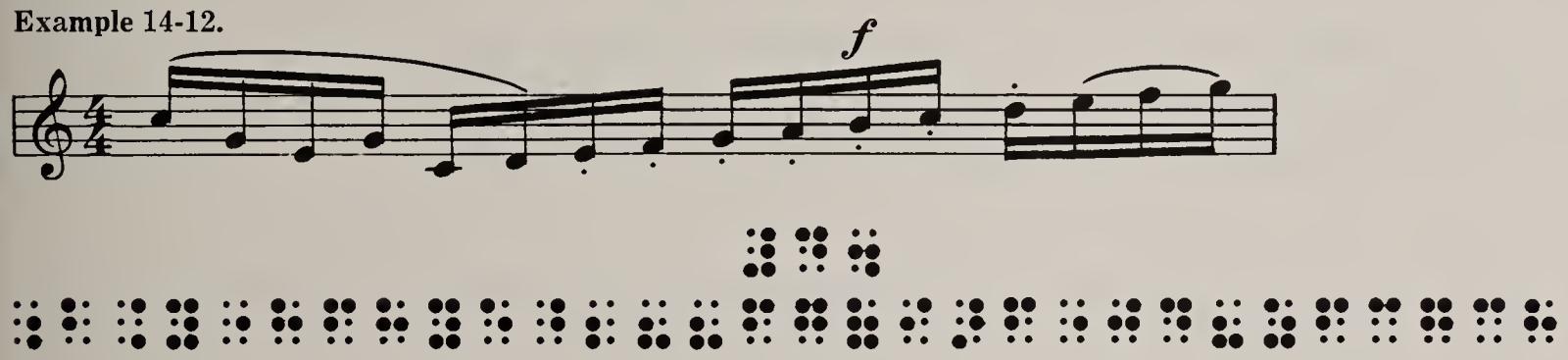
5. All notes of the group must be placed on the same braille line. If the group cannot be completed in the line in which it begins, the notes must be brailled according to their true value. In Example 14-11 therefore, the grouping process cannot be used for the second group of 16th notes.

Example 14-11.



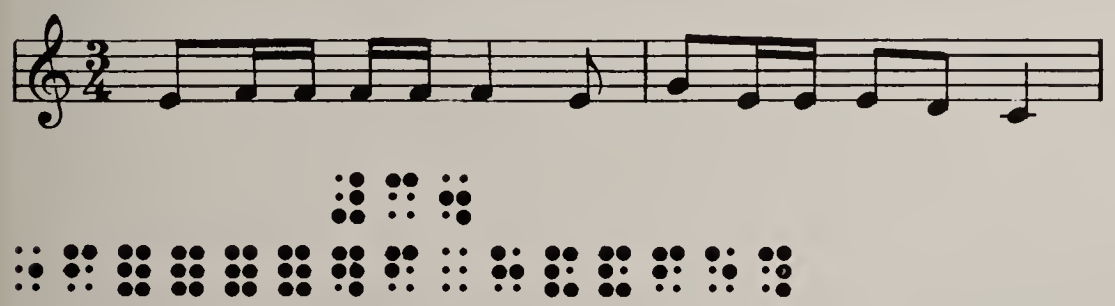
6. If the group has to be interrupted by a music hyphen, for any reason whatsoever, or by any bar line, grouping should not be used. However, it still may be employed if brackets, slurs, word-sign expressions, or symbols of nuance separate any or all of the notes. Braille characters such as octave, finger, accidental, and tie signs are considered to be related to the note and thus will not interefere with the grouping process.

Example 14-12.



7. The group must not "cross the beat"; all notes must be located in the same natural beat of the measure. Although four 16th notes constitute one beat in 3/4 time, the four shown in Example 14-13 cannot be grouped under any circumstances, because two of them belong to the first beat and two are part of the second beat.

Example 14-13.



Determining the Number of Notes Constituting a Group. The preceding rules cause the transcriber no difficulty; they are spelled out specifically and are easy to understand. However, he must also be able to determine how many notes of a certain value correctly constitute a group according to the time signature in each case. For some beginning transcribers this is not always quite so easy to understand.

As stated before, it would be very helpful if one could invariably follow the printed ligatures in this respect, but it is not possible to do so, because grouping in print and braille do not always agree. The **Manual** gives no statement concerning how many notes constitute a correct group for the purposes of braille music in different instances. There is a definitive comment in **Lessons in Braille Music**: ". . . not less than three notes of the same value, being based on the pulse or an easily perceptible fraction of the pulse." Experience has shown, however, that the transcribing student, who usually has to try to learn music transcription without benefit of a teacher, needs direction of a more definite nature if he is to avoid such common mistakes as grouping four 16ths in 6/8 time (frequently done in print notation) and if he is going to develop confidence in regard to grouping, no matter what the time signature is.

In an effort to give the beginning student some sort of general guidance in determining what constitutes a suitable group in accordance with a particular time signature, the author offers the following outline and table, which may be of some help. So far as can be determined, they conform to general braille practice.

It must be remembered that the following outline is applicable **provided** all the rules previously listed as basic requirements for note-grouping are observed.

Outline for Grouping Notes of Smaller Value

A. In **Simple Time** (upper numeral of time signature 2, 3, 4, 5, 7), notes may be grouped which fill or cover:

   1. One beat, or a natural division of one beat, such as a half or a quarter beat.
   2. An entire measure. This will occur only where the lower numeral is either 8 or 16, such as in 3/8, 3/16, 4/16, etc. In the rare case of 2/8 time, musical authorities feel that four 16ths should not be grouped.

B. **In Compound Time** (upper numeral of signature 6, 9, or 12), notes may be grouped which fill or cover:

   1. One simple beat, or a natural division of one beat.
   2. One compound beat, that is, one of the larger beats, always present in compound time.

The following explanations are presented in elaborate detail, not so much for the benefit of the transcriber, who undoubtedly could work directly from the bare outline above, but for the benefit of the resource teacher or parent, who may not have as much knowledge of music as the transcriber and who may require a fuller explanation regarding grouping in order to help blind students.

Simple Time. In 4/4 time, four 16ths cover one beat and may be grouped. Four 32nds cover a half beat and may be grouped. Four 64ths fill a quarter beat and may be grouped. Two 16ths also fill a half beat but may not be grouped in braille because there must be at least three notes in a group. In 3/8 time, four 16ths may not be grouped; they cover **two** beats and do not conform to either the first or second listing under section A in the outline. However, six 16ths are grouped; they fill the entire measure (second listing, section A, in the outline).

Compound Time. In 6/8 time, as in all compound time, there are two kinds of beats, a simple beat and a larger, compound beat. There are six simple beats, each worth an eighth; if the tempo is slow, one usually counts six beats to the measure. But there also are two compound beats, each worth three eighths, or a dotted quarter, and in a faster tempo one usually counts two beats to the measure instead of six. In braille, small values may be grouped if they cover (a) one simple beat, (b) a natural division of the simple beat, **or** (c) one of the compound beats. Thus in 6/8 time, four 32nds may be grouped; they cover one simple beat. Two 16ths also cover a simple beat, but two notes may not be grouped. Four 64ths may be grouped; they cover a half beat. Six 16ths may be grouped because they cover one compound beat. However, four 16ths may **not** be grouped, even though they are grouped in print, because they cover neither a simple beat nor a compound beat. (They do not fit into any category shown in the outline.) In 9/16 time, 16ths are grouped by threes because three 16ths cover one compound beat.

The following table shows, in condensed form, how many 16ths, 32nds, or 64ths constitute a group according to some of the more commonly encountered time signatures. It can be used as a handy reference during transcription, if needed.

Table for Grouping According to Some Common Time Signatures

A. **Simple Time:**

2/2 3/2 4/2 2/4 3/4 4/4:	16ths, grouped by fours
	32nds, grouped by fours
	64ths, grouped by fours
3/8 4/8 4/16 5/16:	16ths, grouped by the measure
	32nds:
	Grouped by fours, if the lower figure is 8 Grouped by the measure if the lower figure is 16
	Smaller values are not likely to be encountered

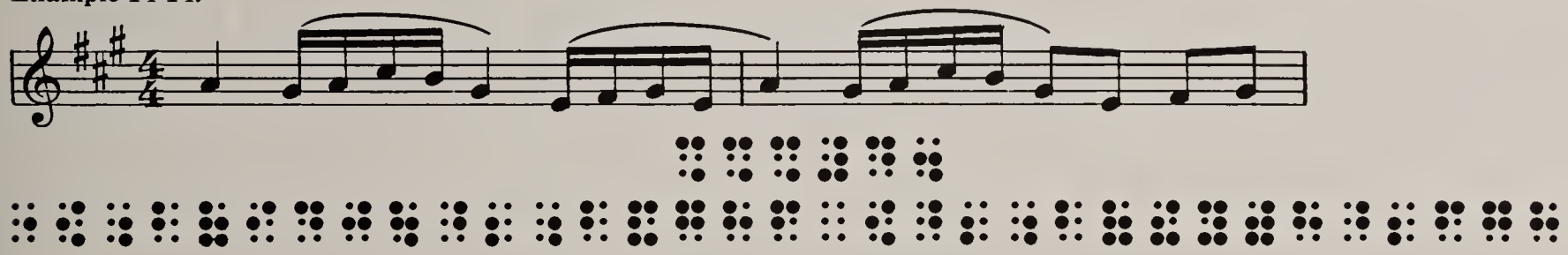
B. **Compound Time:**

6/8 9/8 12/8:	16ths, grouped by sixes (compound beat)
	32nds, grouped by fours (simple beat)
	64ths, grouped by fours (half beat, simple)
6/16 9/16 12/16:	16ths, grouped by threes (compound beat)
	32nds, grouped by sixes (compound beat)
	64ths, grouped by fours (simple beat)
6/2 6/4 9/4 12/4:	All small values grouped by fours

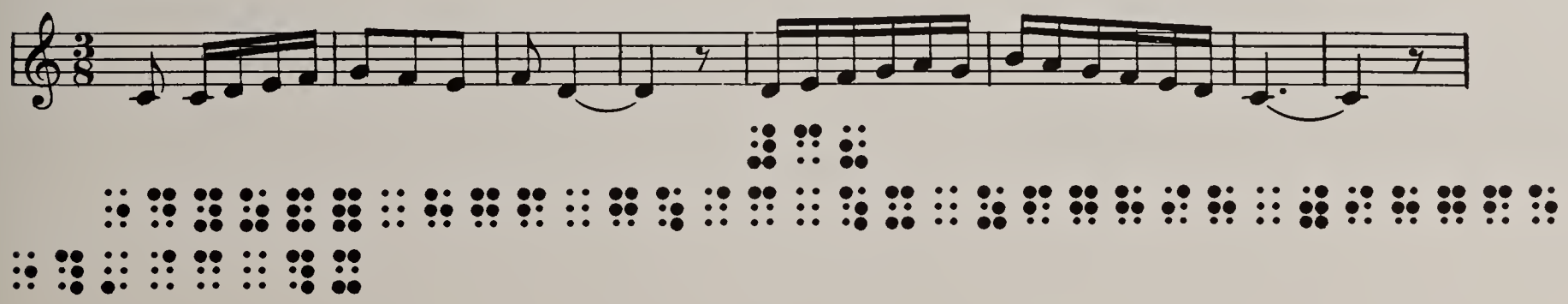
The beginning transcriber will encounter 16ths more often than any other smaller values. It will be helpful to remember that when the lower figure is 4 or 2, 16ths will be grouped by fours. They will not be grouped by fours when the lower figure is 8 or 16.

The following six examples illustrate some of the points under discussion regarding grouping. (In Example 14-19 the 32nds are brailled as two groups; it is a little easier to define the rhythm if they are brailled in this manner.)

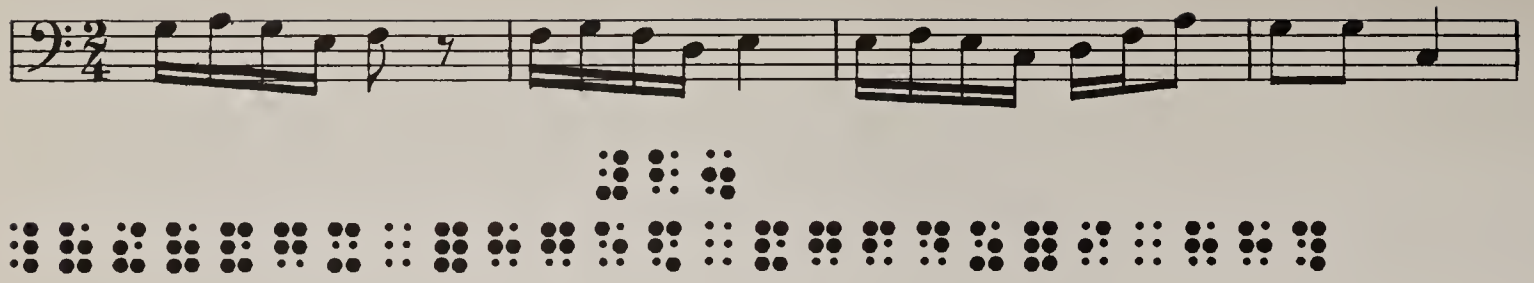
Example 14-14.



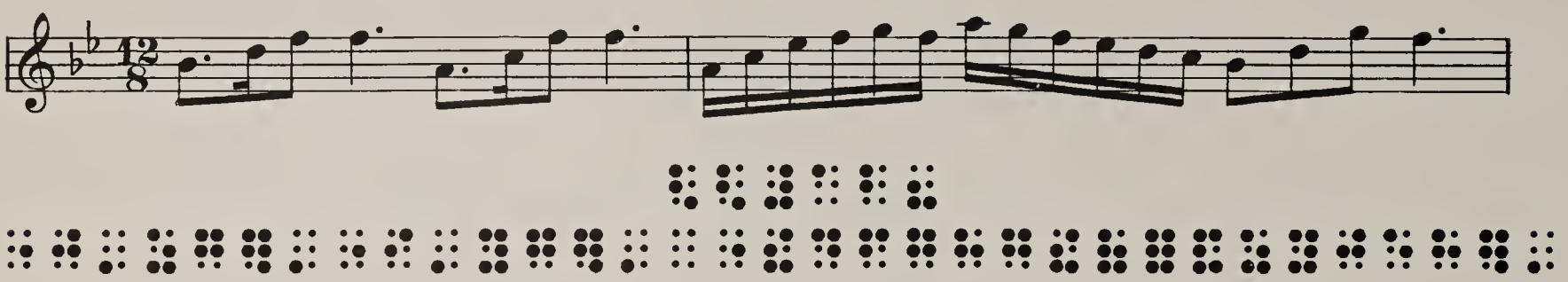
Example 14-15.
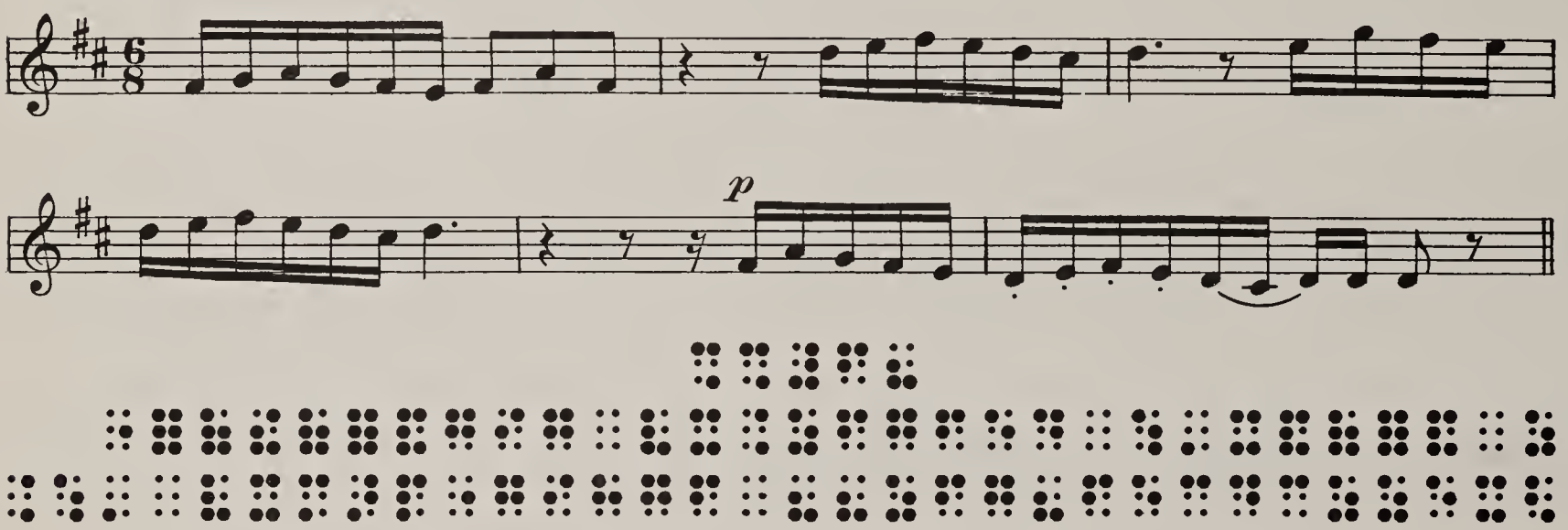


Example 14-16.
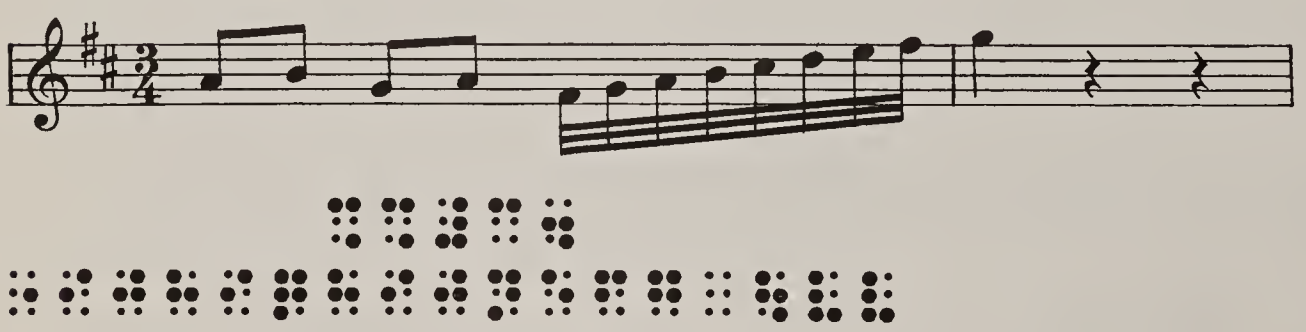


Example 14-17.



Example 14-18.



Example 14-19.
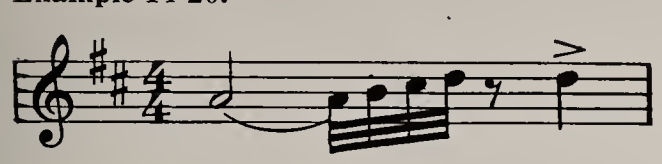


The Two Value Signs. In those cases where there can be any confusion regarding the true value of a note, it should be preceded by the appropriate value sign, large or small, which will correctly identify its value. The two value signs are shown as follows:

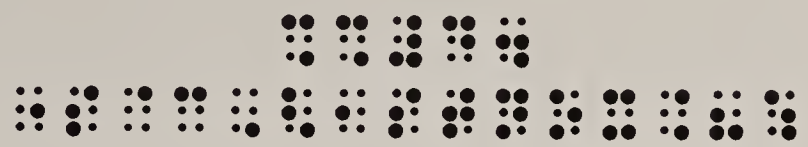
The **larger value sign** (indicating wholes, halves, etc.)

The **smaller value sign** (indicating 16ths, 32nds, etc.)

In Example 14-20 the smaller value sign should precede the first 32nd note to make clear the differing consecutive values.

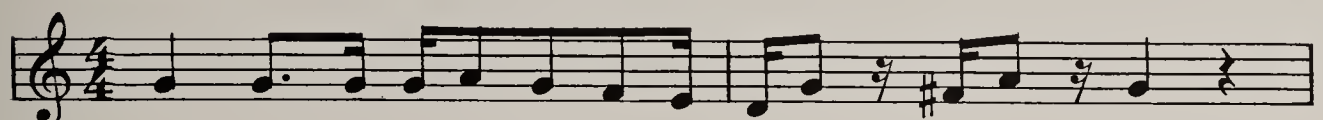
Example 14-20.

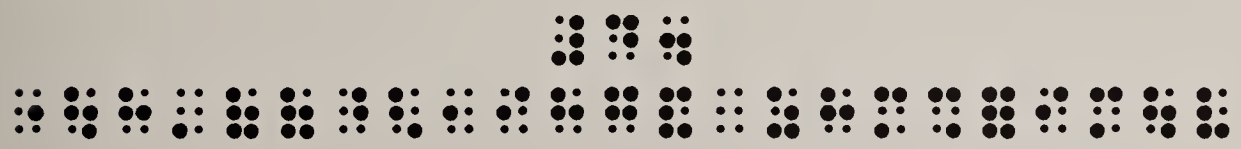




In the first measure of Example 14-21, the three eighth notes, following a 16th note, could be mistaken for grouped 16ths being written in the form of eighths because the 16th in question occurs at the beginning of a beat. Therefore, the eighths should be preceded by the larger value sign to make clear their true value. Although the transcriber might fail to notice the possibility for confusion regarding note values at the time of transcription, it quickly would become apparent to him when he tried to proofread the measure.

Example 14-21.





Indicating the Values of Notes in a Cadenza. Even in fairly simple music, sometimes a short cadenza or "ad lib." passage is encountered. Because time signatures are temporarily suspended during these passages, and notes cannot be divided into measures by bar lines, it may be necessary to use value signs in front of some notes in order to make their true value clear to the reader.

If a cadenza consists entirely of small-value notes, value signs will probably not be necessary. However, if the cadenza contains a mixture of both kinds of values, value signs should be used when changing from one kind of value to the other. For instance, if a series of 16th notes were followed by a series of quarter notes, the latter should be preceded by the larger value sign, not because the values look alike, but to show that a change from smaller to larger values is being made and that the notes are quarters and not the more rapid 64ths, which one might logically expect to find in a cadenza. Similarly, if a passage should begin with a half note, followed by a series of 32nds, the smaller value sign should precede the first 32nd; the sign will make the value of each of these notes clear.

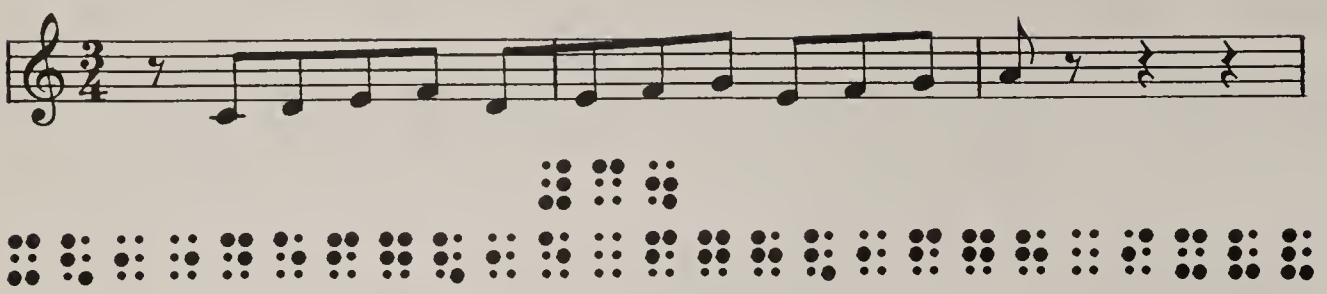
Although an example of a cadenza is not shown here, three illustrations of simple cadenzas are presented in Chapter 15, together with a short discussion concerning the matter of grouping within such passages. Value signs are also illustrated at that time.

Grouping Notes of Larger Value. In print, the only note of larger value to be grouped into regular beats, or part-beats with ligatures, is the eighth. In braille, eighths cannot be grouped according to the procedure just described, of course; such grouping is routinely ignored in the transcription, except in those rather rare cases where the print grouping is very unusual, such as when the ligature crosses either the bar line or the beat. This unusual kind of grouping can be indicated in braille by transcribing a sign, called the music comma, immediately before the first note of the group in each case, wherever the ligature happens to begin. It is also brailled at the close of the unusual grouping, unless phrase marks or other signs make it unnecessary. The sign is shown as follows:

The Music Comma: ⠨⠂

Example 14-22 illustrates the use of the music comma to show unusual grouping of eighth notes.

Example 14-22.

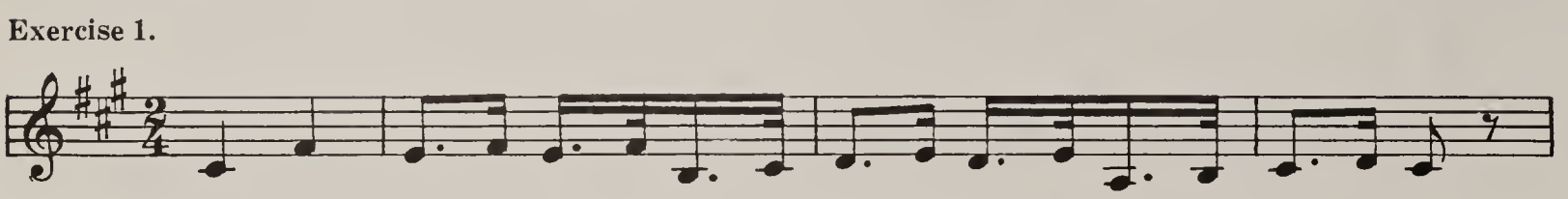


(No further discussion or illustration regarding unusual grouping of eighth notes will be presented in this text because one normally does not encounter such notation in the simpler forms of music. Those preparing to transcribe advanced music should consult Paragraphs 36-38 in the **Manual** for specific information when the need arises.)
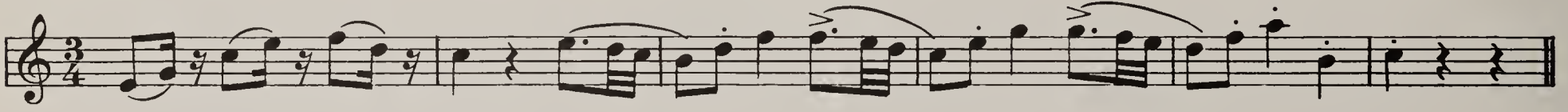
It should be pointed out that any obscure grouping can be indicated in this manner with the music comma, no matter what the note values are. Where the same kind of unusual print grouping occurs with 16th notes or other smaller values, the music comma is used to indicate where the ligatures commence, but the braille grouping process is still carried out according to the regular beat of the measure. In other words, the insertion of the music comma within the group does not interrupt the braille grouping process. (See Example 24 in the **Manual** for a specific illustration.) The use of the comma to show certain grouping of notes in a cadenza will be illustrated in the following chapter.

Exercises for Chapter 14

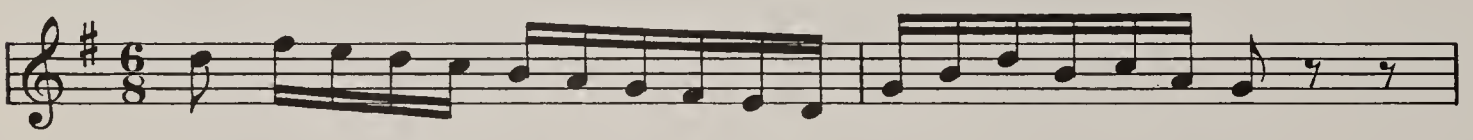
Exercise 1.



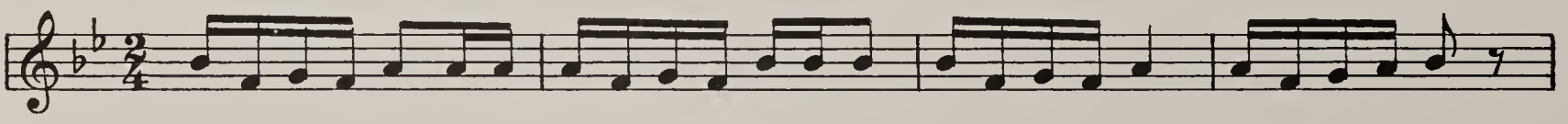
Exercise 2.



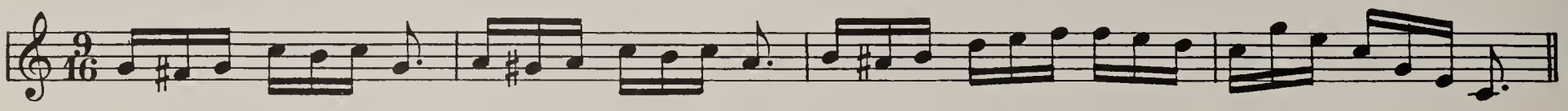
Exercise 3.
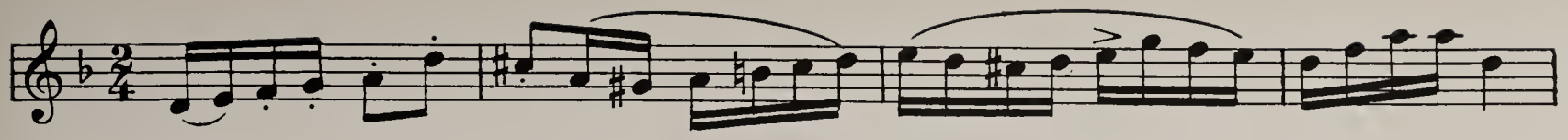


Exercise 4.
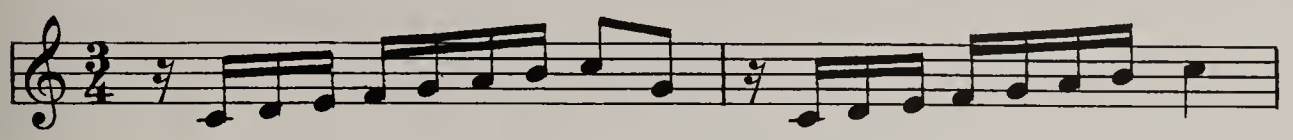


Exercise 5.



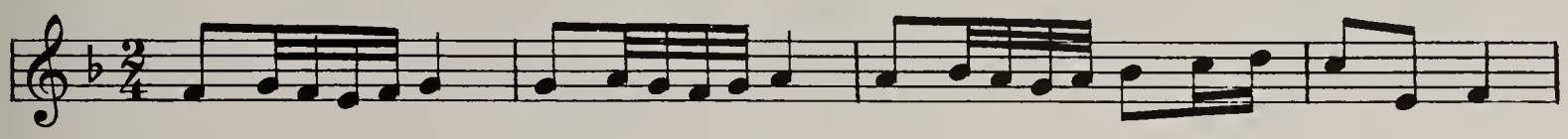
Exercise 6.
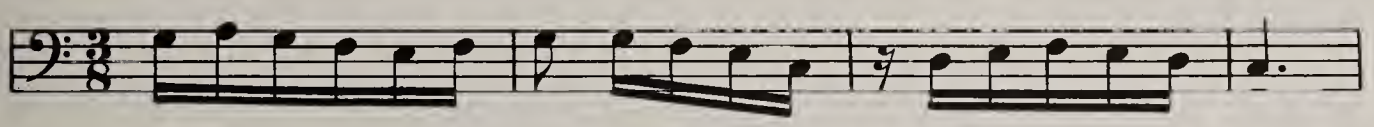


Exercise 7.
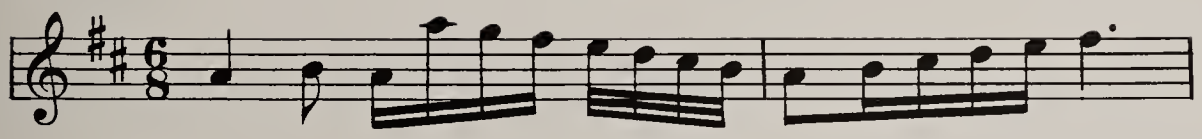


Exercise 8.



Exercise 9.



Exercise 10.



Chapter 15

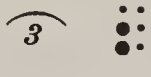
IRREGULAR NOTE-GROUPING

Specific braille signs must be used to introduce irregular groups of notes. The particular groups may consist of larger values as well as smaller values, unlike the groups studied in the last chapter.

In print, irregular groups, such as triplets, are generally shown with the appropriate number printed above or below them; sometimes this number is omitted. Frequently when an irregular group occurs successively, the number is shown only once or twice to indicate a pattern and is omitted thereafter. In braille music, on the other hand, the number must always be indicated for every irregular group whether it is shown in print or not. If the same grouping occurs four or more times in succession, however, the appropriate grouping sign may be doubled.

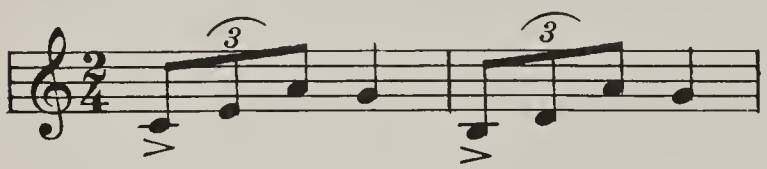
The print notation for an irregular group generally includes a curved line over the notes in question, which acts as a visual aid to set off the group further. This arc should not be misinterpreted and taken to be an actual slur that should be included in the transcription. The group may be included in a phrase, of course, if the notation indicates that this is the case.

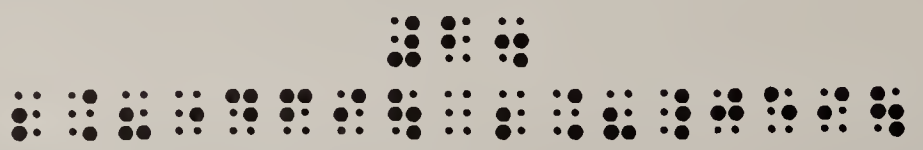
The Common Triplet. The irregular group most frequently encountered is the triplet. Although there are two signs for indicating a triplet in braille, one of them is used only to show a triplet that occurs within a group which is itself a triplet, or when a triplet occurs in conjunction with irregular groups of different value. This particular sign will be called the "special triplet," and it will be introduced later. The sign used under all other circumstances will be called the common triplet, or simply "the triplet." The braille triplet sign is shown in the following manner.

The triplet: 
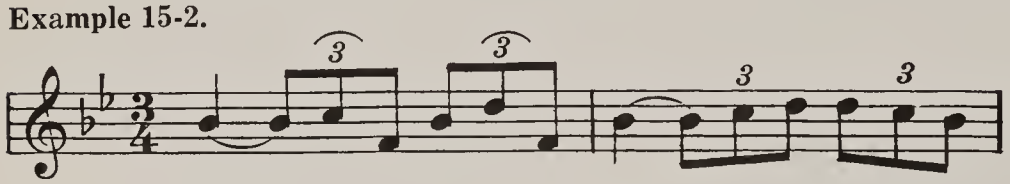
The triplet, as well as any other irregular grouping sign, is brailled before the first note (or rest) of the group. Because it applies to several notes, rather than to one, it precedes any character specifically affecting the first note, such as an accent, staccato, accidental, or octave mark. Otherwise, it should not be separated from the initial note it affects. Words and letters of expression, because of their wider application, are brailled preceding a grouping sign, and so is an opening bracket. The following four examples illustrate the triplet.

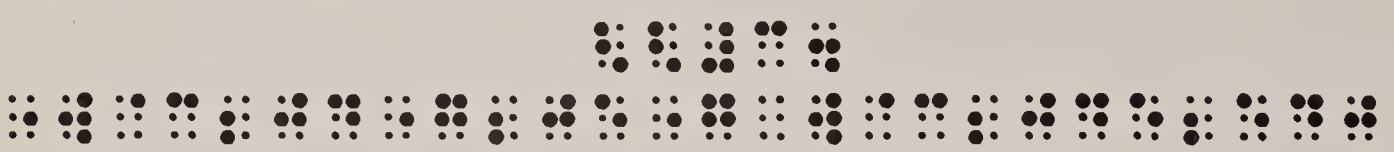
Example 15-1.
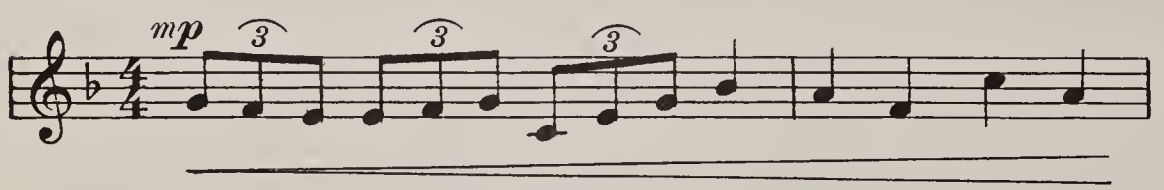




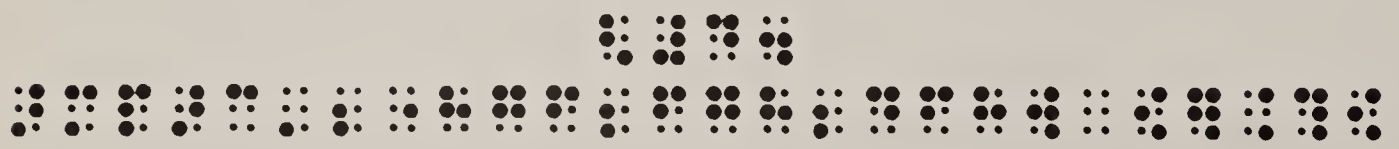
Example 15-2.
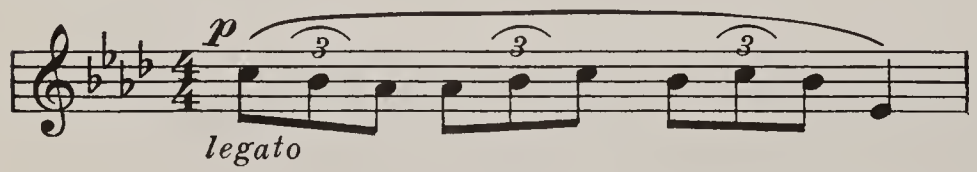




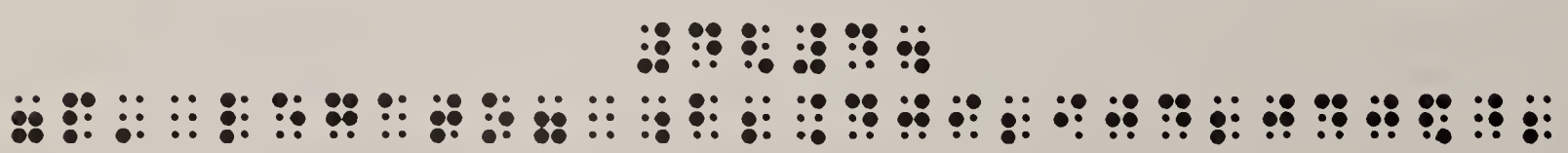
Example 15-3.
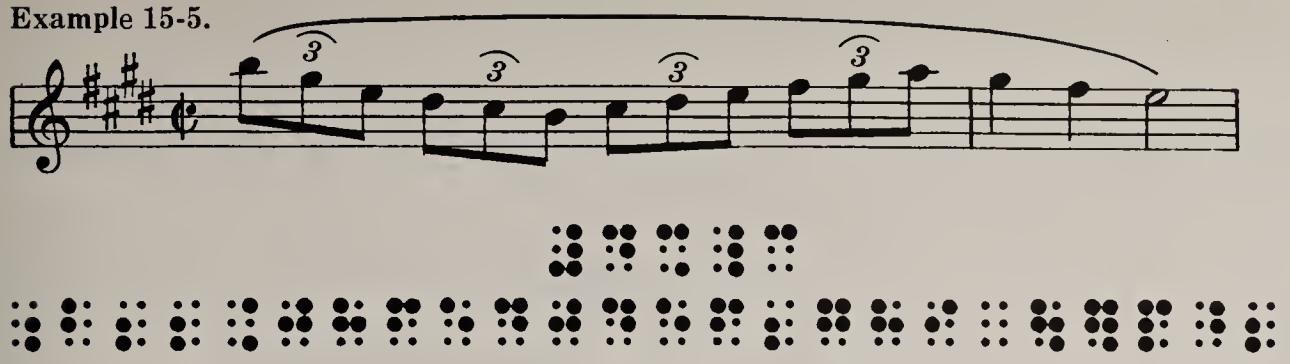




Example 15-4.





The sign must be brailled before each group of triplets unless four groups occur in succession, in which case the sign may be doubled.

Example 15-5.

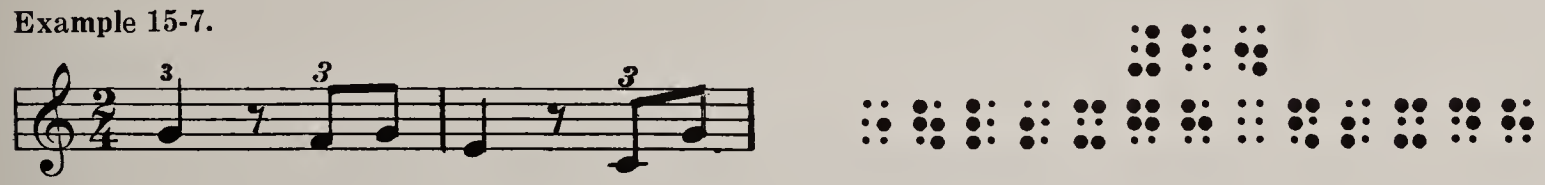


The notes within a triplet may or may not be joined by a ligature (or ligatures), according to circumstances. Triplets may consist of notes of different values or they may contain rests. The printed numeral may be extremely small and hard to distinguish among many other signs. Sometimes the numeral is missing, as in Example 15-6, and the transcriber may fail to notice this fact until he has completed the measure and goes back to count the beats. When the curved line is missing, the "3" may easily be mistaken for a finger mark, as in Example 15-7 where the first "3" is a finger sign and the second one is a triplet. Therefore, it usually is a good idea to mark lightly triplets and all irregular groups before starting the transcription. Some typical print illustrations, calling for alertness on the transcriber's part, are shown below. In Example 15-10, for instance, the eye is apt to be deceived momentarily by the notation of three eighths joined by a ligature. In the first three measures they form a triplet, in the last measure they do not.

Example 15-6.
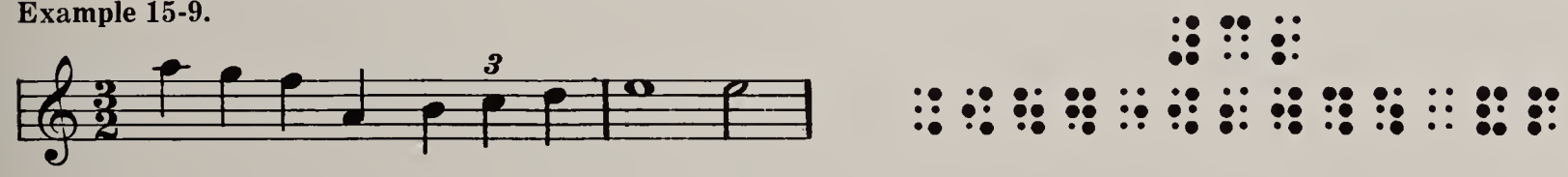


Example 15-7.



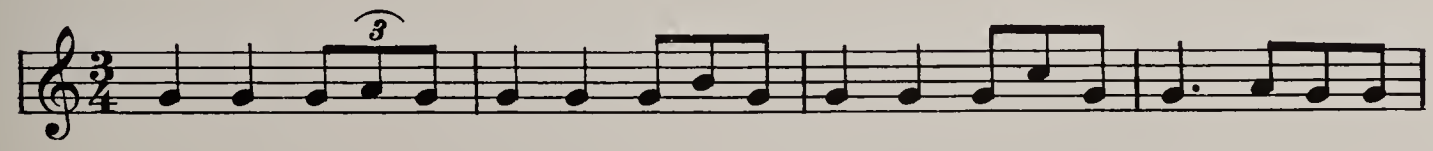
Example 15-8.

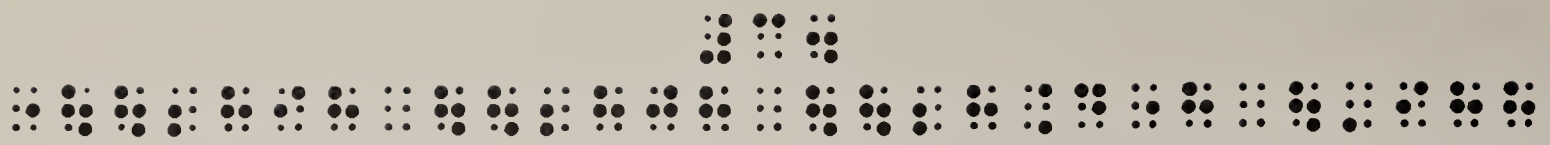


Example 15-9.



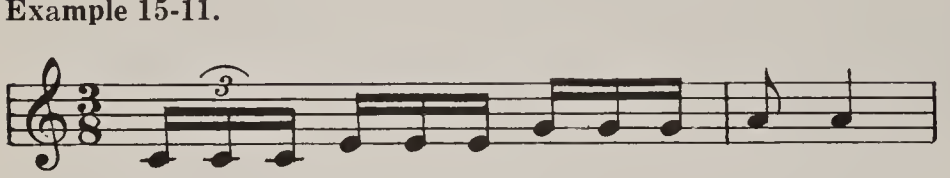
Example 15-10.





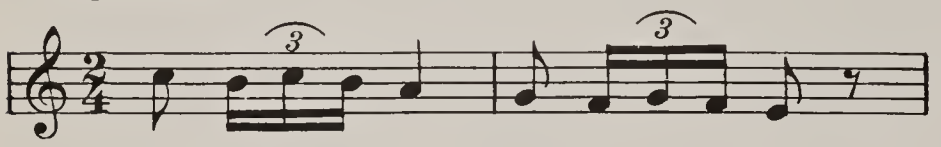
When triplets or other irregular groups are composed of notes of smaller value, the grouping procedure employed for regular groups may be followed as usual, subject to the strict regulations already stated. Grouping thus always follows the beat.

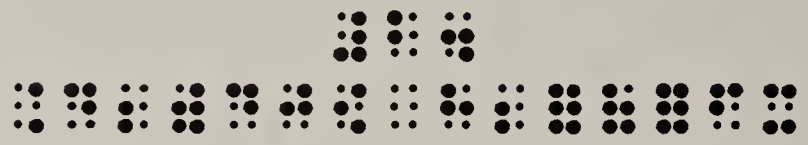
Example 15-11.





Example 15-12.





All Other Irregular Groups. All other irregular groups, including the special triplet previously described, must be introduced by a special prefix, followed immediately by the indicated numeral (brailled in the lower two-thirds of the cell) and a dot 3. No numeral sign is used. The irregular-grouping prefix is shown are follows.

The Irregular-grouping Prefix: 

For five notes: 5 

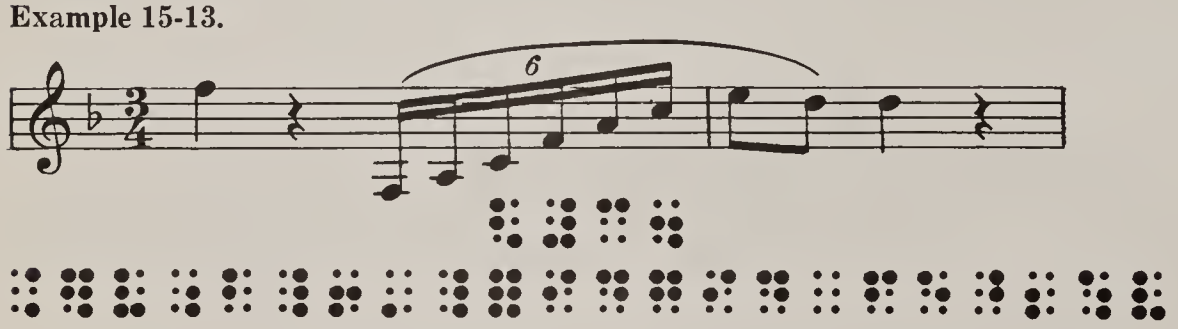
For two notes: 2 

For 12 notes: 12 
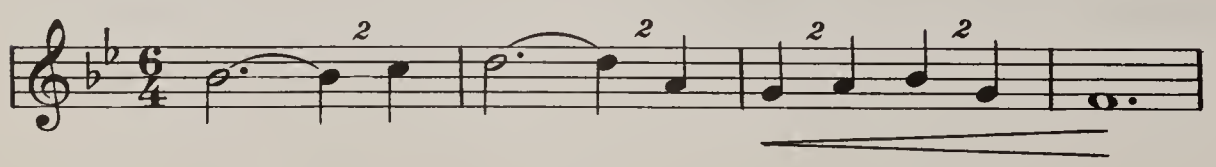
For three notes, or the "special" triplet: 3 

The same order of signs given in regard to the common triplet is followed with all irregular groups. Whatever follows the prefix and numeral is placed in the cell next to the dot 3, which terminates the combination. When these signs are doubled, the dot 3 is omitted after the first of the signs where the doubling commences. The following five examples show irregular groups. In Example 15-16 the transcriber must add the numeral which is implied, but not shown, in the print.
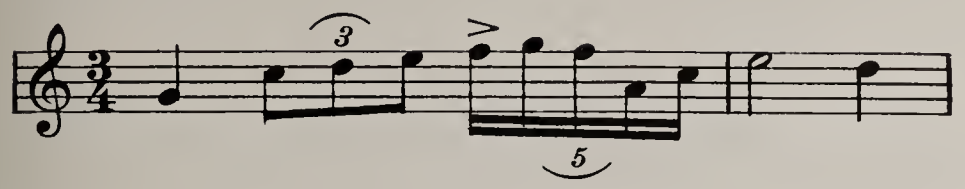
Example 15-13.



Example 15-14.



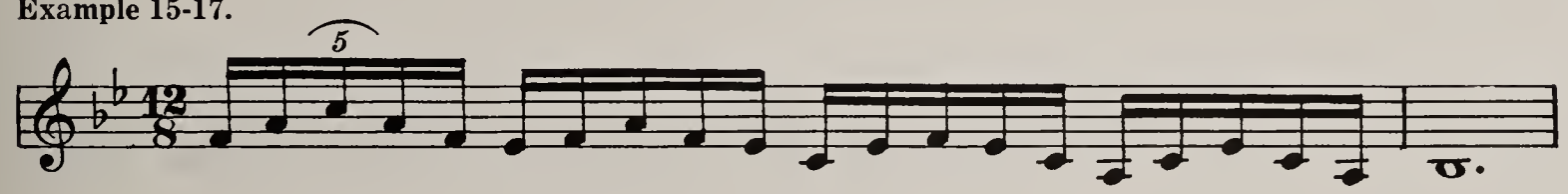
Example 15-15.



Example 15-16.



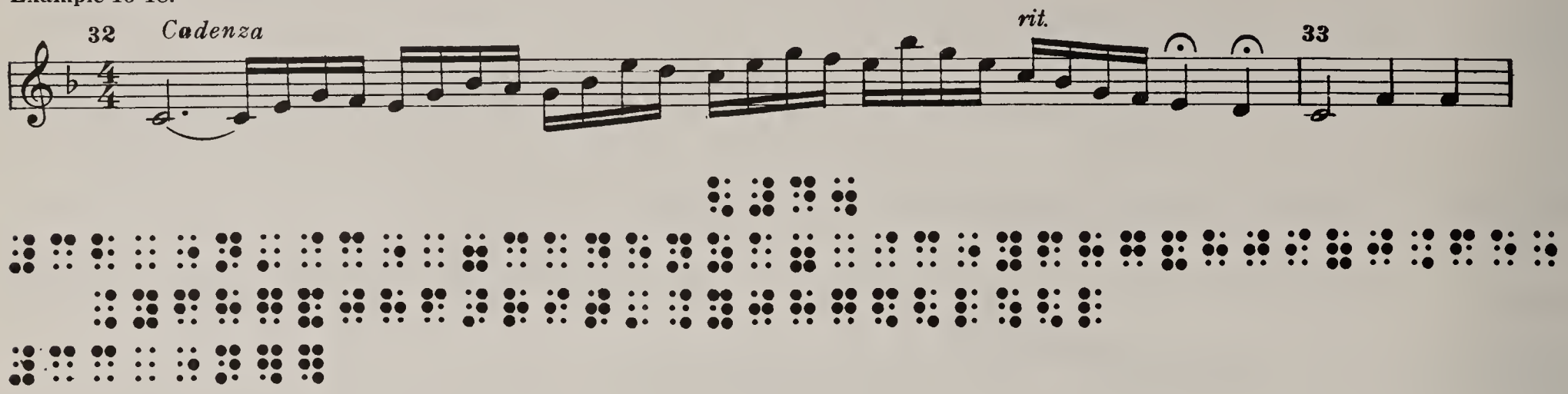
Example 15-17.



Note-grouping in a Cadenza. Strictly speaking, any note-grouping shown in a cadenza cannot be considered "irregular" or "regular" because no time signature is in operation. However, the transcriber should try to indicate any extended grouping shown in the print copy as far as is possible, in order to give the reader some idea of the phrasing or sweep of the music. In a composition of average difficulty, a cadenza often consists of a succession of the same kind of values, evenly grouped by means of ligatures, the groups being composed of the same number of notes normally called for by the time signature of the composition, even though that signature technically is not in operation at the moment. For example, in a composition written in 4/4 time, a cadenza frequently will show 16ths and 32nds grouped by fours; in 6/8 time, 16ths are often grouped by sixes, etc. Generally speaking, where such grouping is even and successive, there seems to be no special reason why the transcriber cannot follow the usual grouping procedure without causing any reading difficulties. Of course, he must be careful to see that grouping is not used if the group is followed by an eighth note or rest in the same braille line.

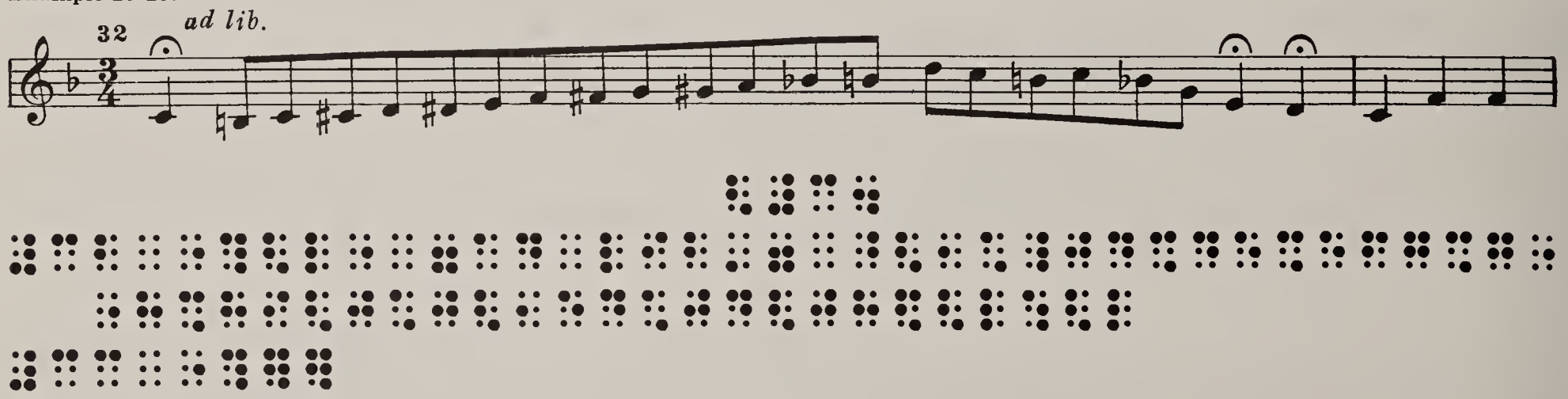
Example 15-18 shows this kind of note-grouping in a cadenza. The cadenza starts within measure 32. This particular cadenza requires only two lines of braille. Where the passage is going to require more than four lines, however, it would be advisable to divide it into two or more braille segments, with the same measure number shown at the margin each time, followed by a dot 3. The cadenza itself is not numbered as a separate measure. Thus, in Example 15-18, the measure following the passage is numbered 33. Attention is called to the restatement of the tie preceding the second note. The word "cadenza" (or abbreviation "ad lib.") should be placed within parentheses at the start of this kind of passage, whether it actually is labelled in the print or not. A dot 5 should precede the opening parenthesis if the passage is not labelled in the print,

Example 15-18.



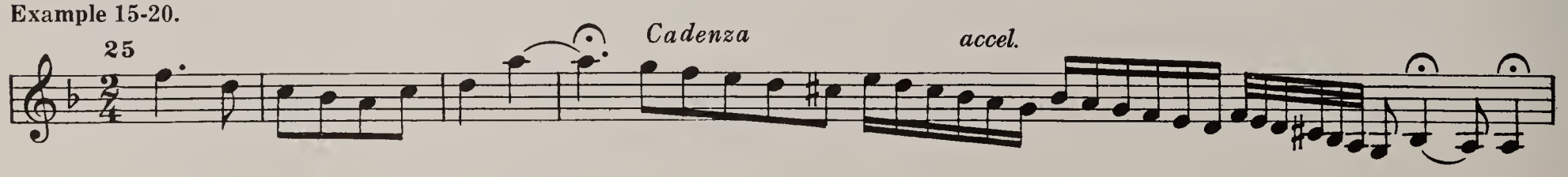
If the grouping in print does not follow a regular pattern, however, perhaps showing fourteen 16ths on the same ligatures, or seven 32nds, or where there could be any confusion about the matter, groups should be set off by the music comma (dots 1-2-6, 2), and all notes should b written according to their true values. Even eighth notes, which ordinarily are not shown grouped in braille music (with the exception of triplets), should be set off with the music comma in a cadenza if any extended grouping of them is shown in the print. Thus in Example 15-19 a music comma is used to show that thirteen eighth notes are grouped in the print, followed by a grouping of six eighth notes. The initial group is preceded by the larger-value sign because conceivably the long succession of identical notes could be 128ths.

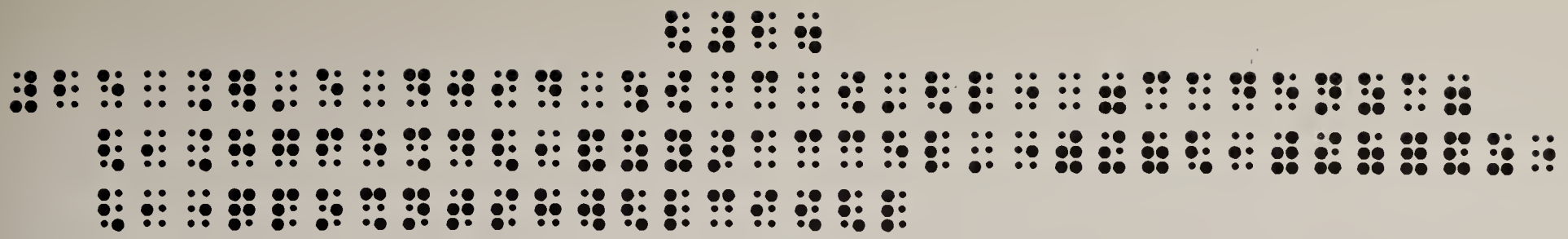
Example 15-19.



In Example 15-20 music commas are used to show a group of five eighth notes, two groups of six 16th notes, and one group of six 32nds, respectively. No value sign is shown preceding the eighth because it is extremely unlikely that the passage would contain as few as five 128th notes, followed by a succession of 16ths. The 16ths and 32nds, of course, cannot be mistaken for whole and half values.

Example 15-20.
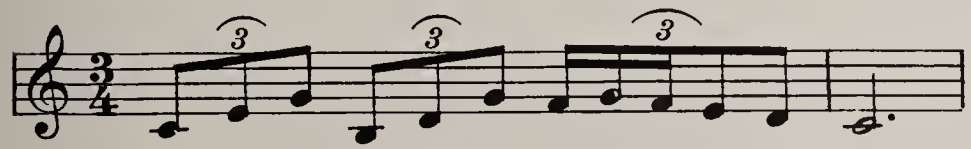




(In music of a more advanced nature, the notes in these kinds of passages are frequently shown in small print. In that case, the small-note sign, dots 6, 2-6, should be placed before the note, immediately preceding the value sign if one is present. The small-note sign is doubled if more than four succesive notes are affected, but only the second half of the sign is written twice, where the doubling commences. One full sign is used to indicate the end of the doubling. See Example 3, in the MANUAL, for an illustration. After the student has finished his present course in instruction, he should carefully study Examples 168-174 in the MANUAL, concerning variations in print type. The subject will not be explored further in this introductory text.)
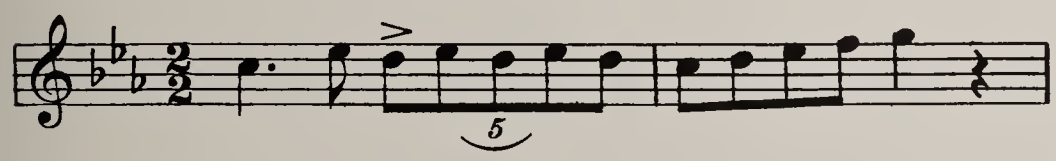
A word of caution should be given concerning the grouping of notes. Grouping can be extremely helpful to the blind reader and should be used freely in all obvious cases. It should, however, be used carefully and thoughtfully. If a situation is encountered which seems complicated, and the transcriber cannot decide easily whether certain notes should be grouped or not, he would be wise to follow the admonition, "when in doubt — don't."

Exercises for Chapter 15

Exercise 1.



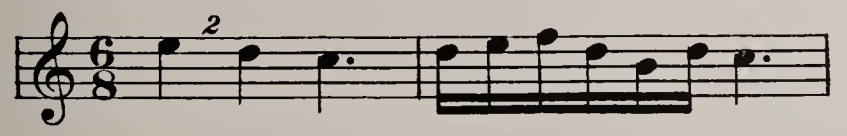
Exercise 2.



Exercise 3.
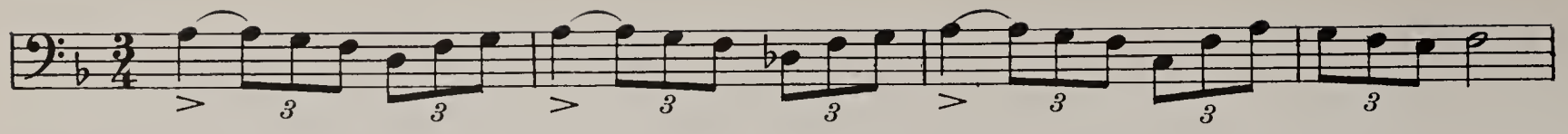


Exercise 4.



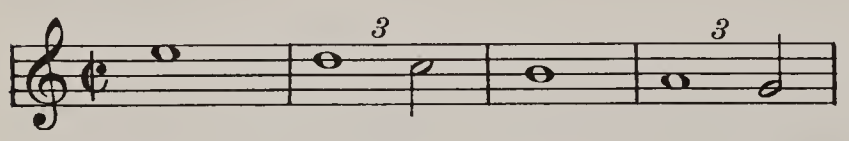
Exercise 5.
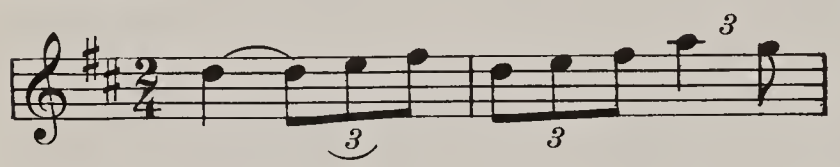


Exercise 6.
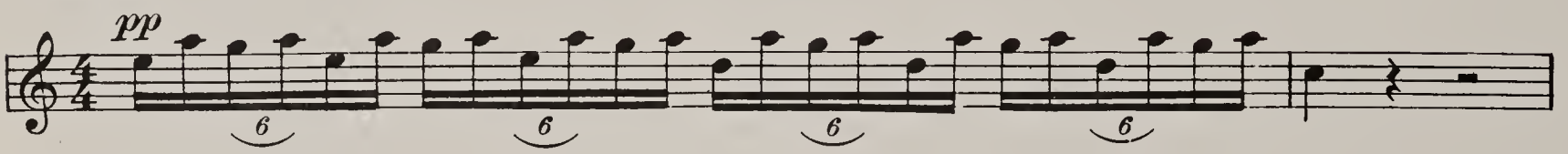


Exercise 7.



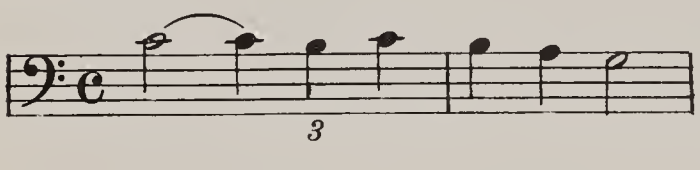
Exercise 8.



Exercise 9.



Exercise 10.



Chapter 16

MEASURE REPEATS SHOWN WITH THE BRAILLE REPEAT SIGN

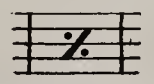
General Introduction to Braille Repeats. One of the most notable differences between print and braille music notation is the elaborate system of repeats that is used in braille. In addition to the usual forward- and backward-repeat signs and Da Capo and Dal Segno signs employed in both notations, there are several repeat devices that are peculiar to braille music alone and are used extensively in transcription. These devices make use of either the repeat sign (dots 2-3-5-6), numerals, or a combination of both, in certain specified ways.

One of these devices may be used when the transcriber comes to a measure or passage which is a duplication of one previously encountered and previously brailled, if it seems feasible to do so. In addition to showing the repetition of an entire measure, or groups of measures, he can show the repeat of a part of a measure within that same measure. Naturally, the use of such devices saves time and space and can be of great help in memorization. Of course, their use calls for thoughtful musical judgment on the part of the transcriber, because he is the one who must decide whether to use a repeat in a given situation or whether to rebraille that particular music.
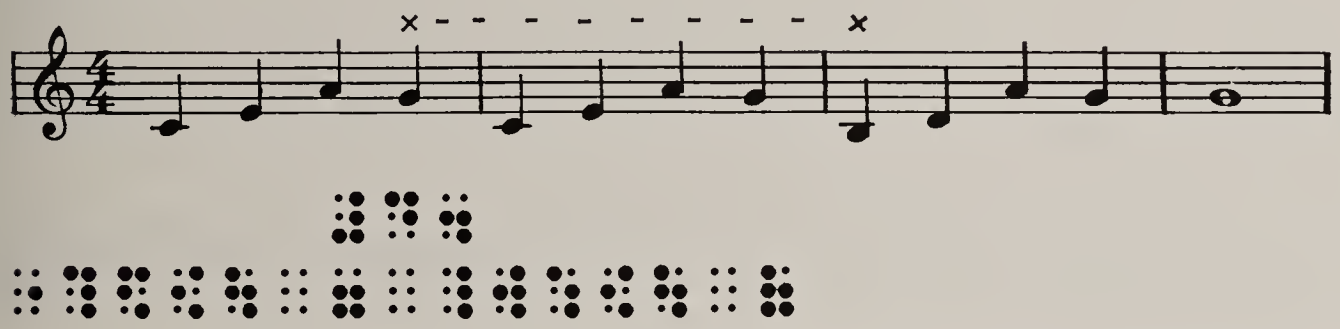
The repeat device that is used more often than any other is the repeat sign. This sign can show the repetition of an entire measure or a portion of a measure, according to the way in which it is used. Directions given in this chapter concern its use to represent the repeat of an entire measure.

The Repeat Sign: The repeat sign is shown as follows: ⠨⠶

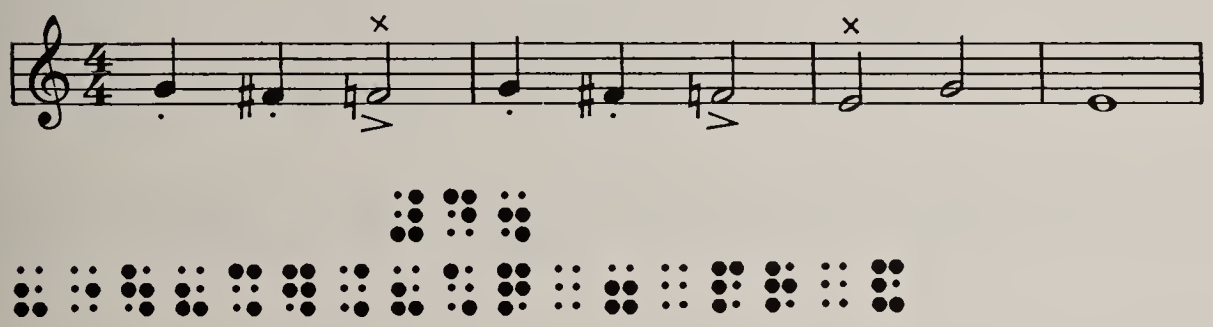
General Directions for Using the Measure-Repeat Sign. The following general directions are given regarding the use of the repeat sign to show the repetition of an entire measure.

1. The repeat sign is used to show the repetition of a measure, **provided** the duplicate measure immediately follows the original one; in other words, it is used to show the repeat of only the immediately preceding measure. (Sometimes in a band or orchestral score, the repeat of the previous measure is shown in print by the symbol  or more rarely by the abbreviation "Bis," meaning "twice," printed above the measure.) If the measure is repeated once only, the repeat sign is brailled once, between empty cells. The usual rules regarding octave marks are employed in determining whether the first note following the repeat sign requires an octave mark, that is, the interval between the notes on each side of the repeat sign is the deciding factor. In the following two examples these particular notes are marked with a cross. In the first example an octave mark is needed after the repeat sign; in the second, none is needed.

Example 16-1.
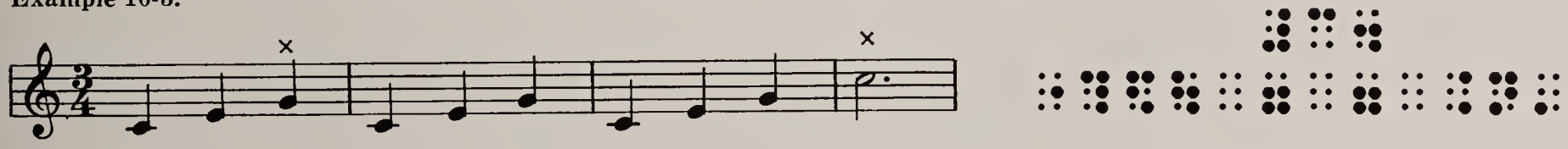


Example 16-2.

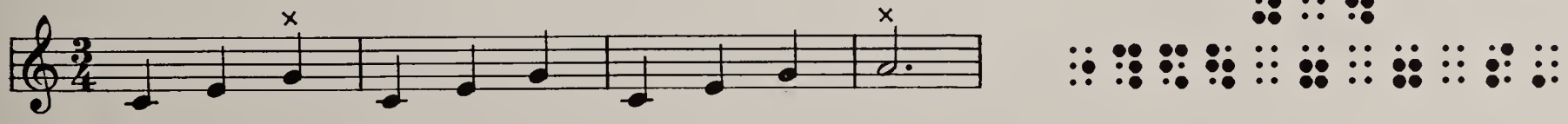


2. If the measure is repeated twice consecutively, the repeat sign is brailled twice, each time between empty cells. The same octave-mark rules are followed. Thus, in Example 16-3, an octave mark is needed for the note following the repeat sign. In Example 16-4 none is needed.

Example 16-3.
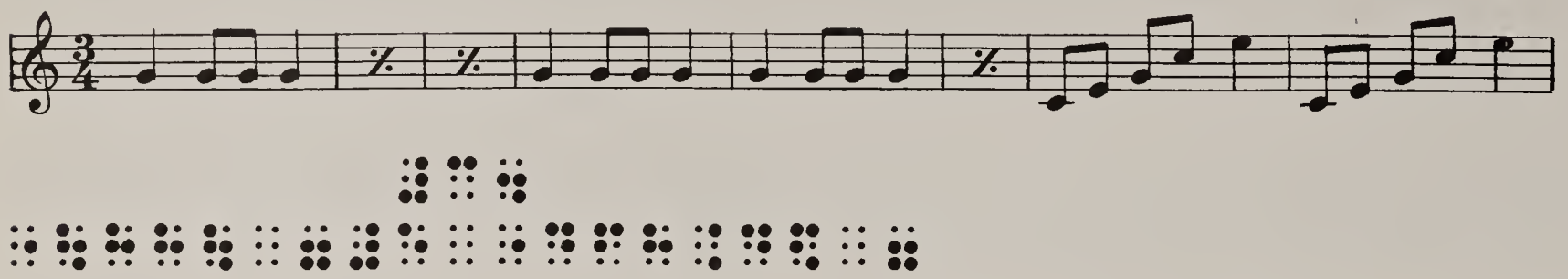


Example 16-4.



3. If the measure is repeated consecutively three or more times, however, only one repeat sign is used, followed immediately by the numeral sign and the appropriate number, showing how many times the measure is **repeated** (not how many times the measure occurs in succession). A free space is left on each side of the combination. The combination itself is never divided. An octave mark is required for the first note following this particular use of the repeat sign, no matter where the note is located. In fact, the first note following the use of the numeral sign in any situation in braille music requires an octave mark, a point worth remembering.
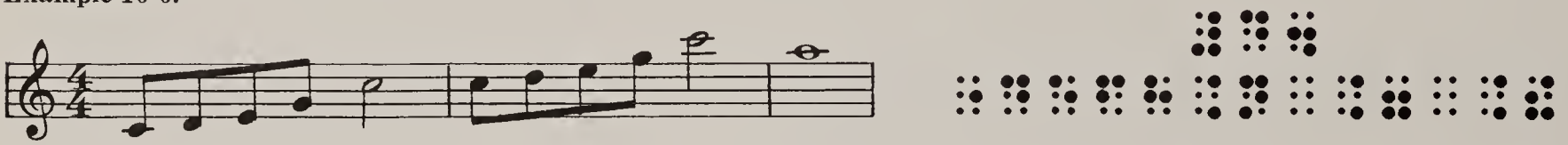
Typically, the following example of a band part might appear in print with some of the measure repeats indicated by a symbol and with others written out in full, according to how much space happens to be available to the printer at that point. The braille transcription would be the same in either case, showing five repetitions of the original measure.

Example 16-5.
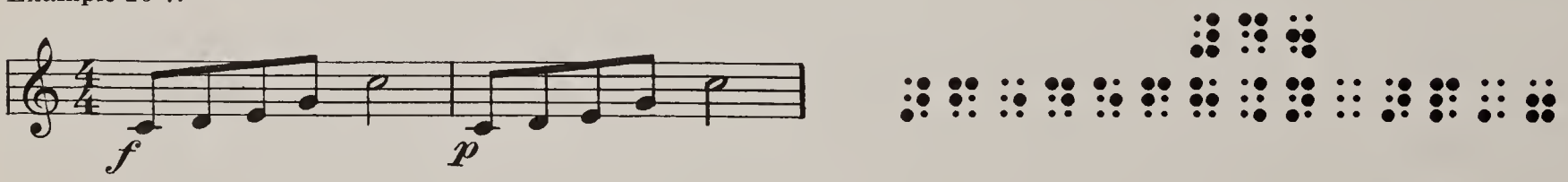


4. If the measure is repeated consecutively, but in a different octave, this variation can be shown by brailling the appropriate octave mark immediately preceding the repeat sign, and spacing the combination. The octave mark should be shown for the first note following the repeat, in this case, even if the first note would not ordinarily require a mark.

Example 16-6.
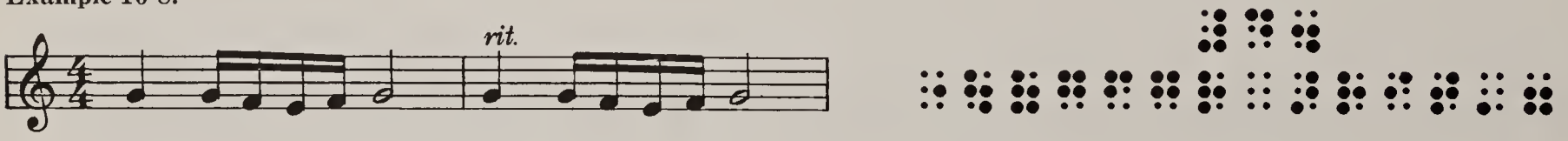


5. If a measure is repeated but a different word-sign expression must be shown, the repeat symbol may be used, preceded by the new mark of expression. A dot 3 must follow the letter, because the repeat symbol contains dots on the left-hand side of the cell. The following three examples are illustrative.

Example 16-7.



Example 16-8.
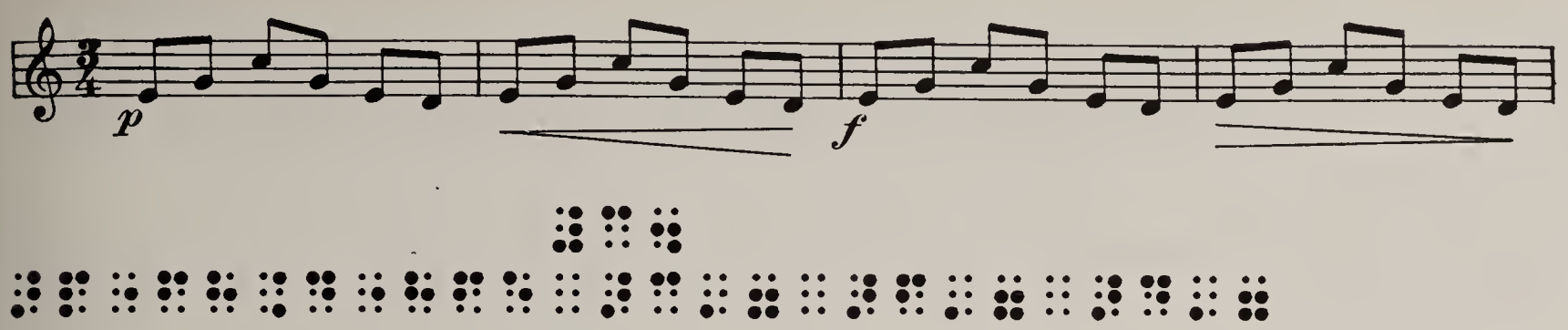


Example 16-9.



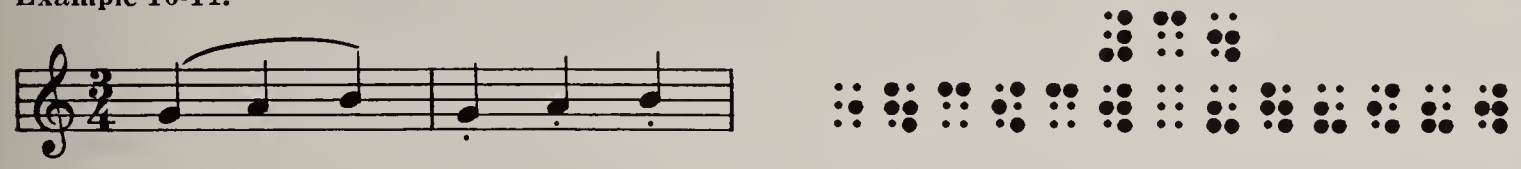
6. If there are three or more consecutive repeats, each with a variation of expression, a single repeat sign, followed by a numeral, cannot be used. Each measure repeat will have to be brailled separately, with its appropriate mark of expression, as shown in Example 16-10.

Example 16-10.



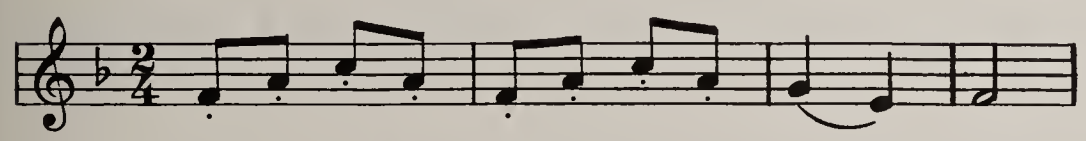
7. If a repeat measure differs from the original in fingering, symbols of expression, etc., the repeat sign cannot be used; the measure should be transcribd in full, as it stands. Thus, in Example 16-11 the repeat sign cannot be used.

Example 16-11.

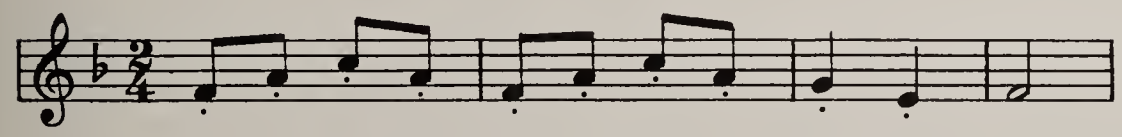


8. If any doubling is involved with a repeat measure, great care must be taken to end the doubling at the correct spot. For instance, in Example 16-12 the doubling of the staccato sign must end with the last note in the first measure if the repeat sign is used for the second measure. In Example 16-13, however, the doubling should end with the last note of the third measure, because the staccato signs continue beyond the measure being repeated.

Example 16-12.



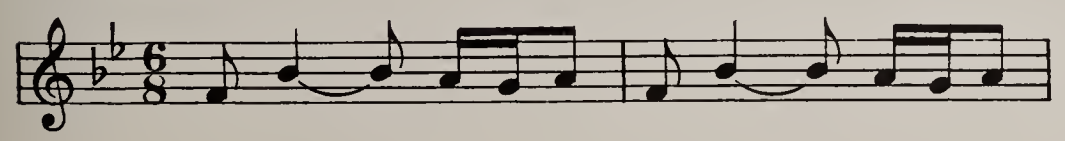
Example 16-13.



9. A new braille segment should not be started with the measure-repeat sign. If the segment must begin at that particular point, the measure should be rebrailled. However, there seems to be no valid reason why the sign, followed by a space, cannot appear at the beginning of a line which is not the initial line in a new segment. Where the repeat sign is followed by a double bar, no space is left between them.
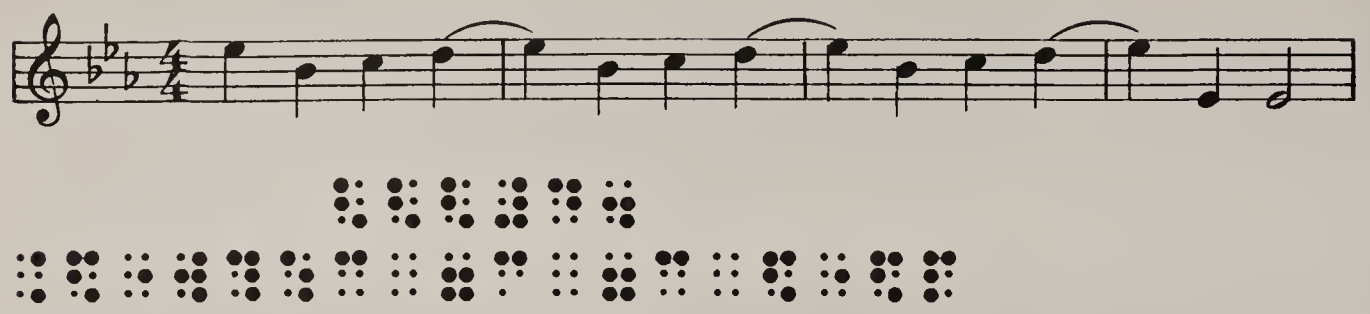
Short Slurs and Ties in Conjunction with the Repeat Sign. The repeat sign includes all slurs or ties within the original measure, with the exception of a slur or tie on the last note. Slurs or ties in this location must be rebrailled after the sign if they are still in effect at that particular point in the music. In Example 16-14 the internal tie is therefore included in the repeat sign.

Example 16-14.
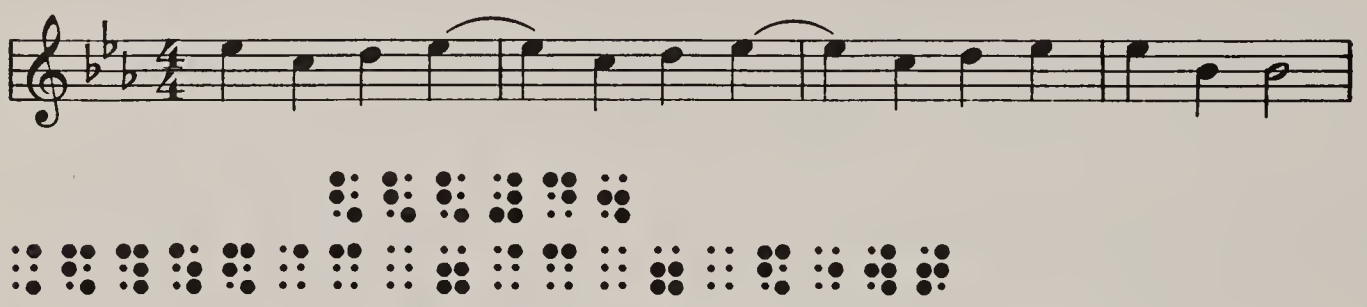


In Example 16-15 the slur on the last note in the first measure is in effect at the end of the second and the third measures also. It should therefore be rebrailled after each repeat sign.

Example 16-15.



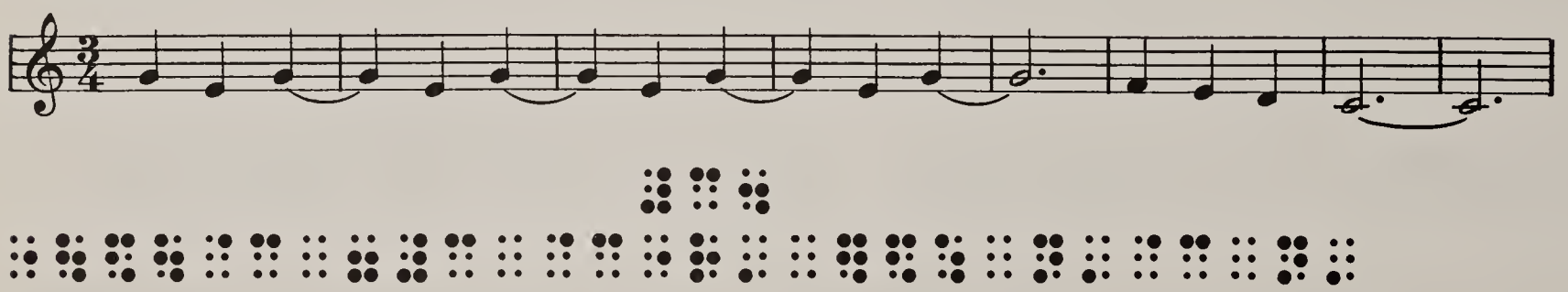
In Example 16-16, because the tie on the last note in the first measure also is in effect at the end of the second measure, the tie should be rebrailled after the repeat sign. It is not in effect at the end of the third measure, however, so the repeat sign alone is brailled; the omission of a tie following this particular sign clearly shows the reader that this measure does not end with a tied note.

Example 16-16.



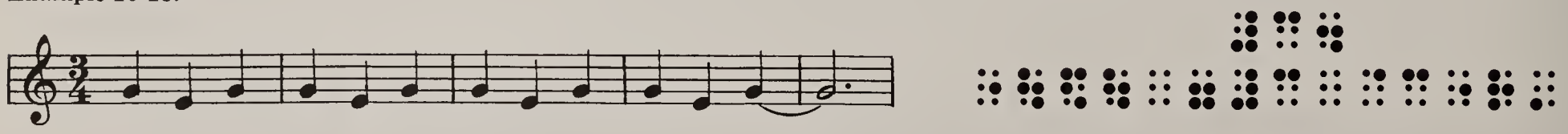
When a numeral must be used with the repeat sign, a restated tie or slur should be brailled in front of the first note in the **following measure**, rather than in the cell immediately following the numeral.

Example 16-17.



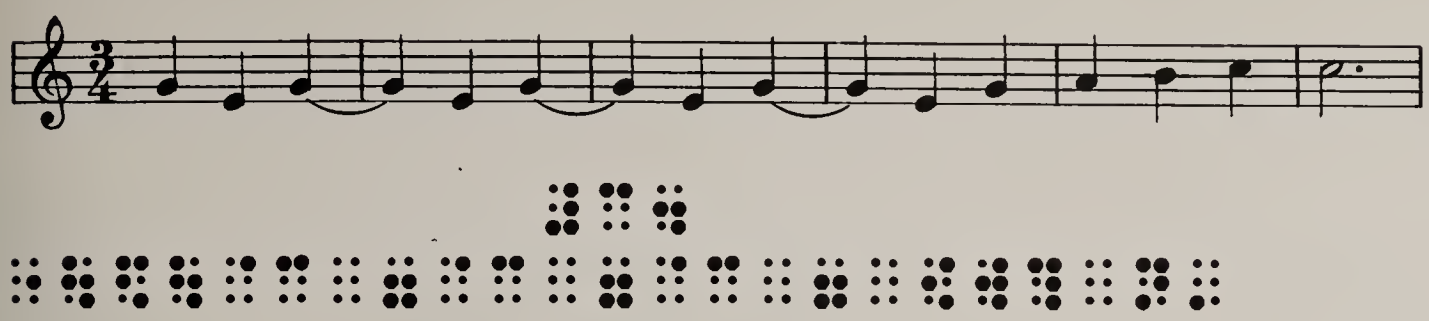
In Example 16-18 only the final repetition ends with a tied note; this situation can be shown by brailling a tie at the beginning of the fifth measure.

Example 16-18.



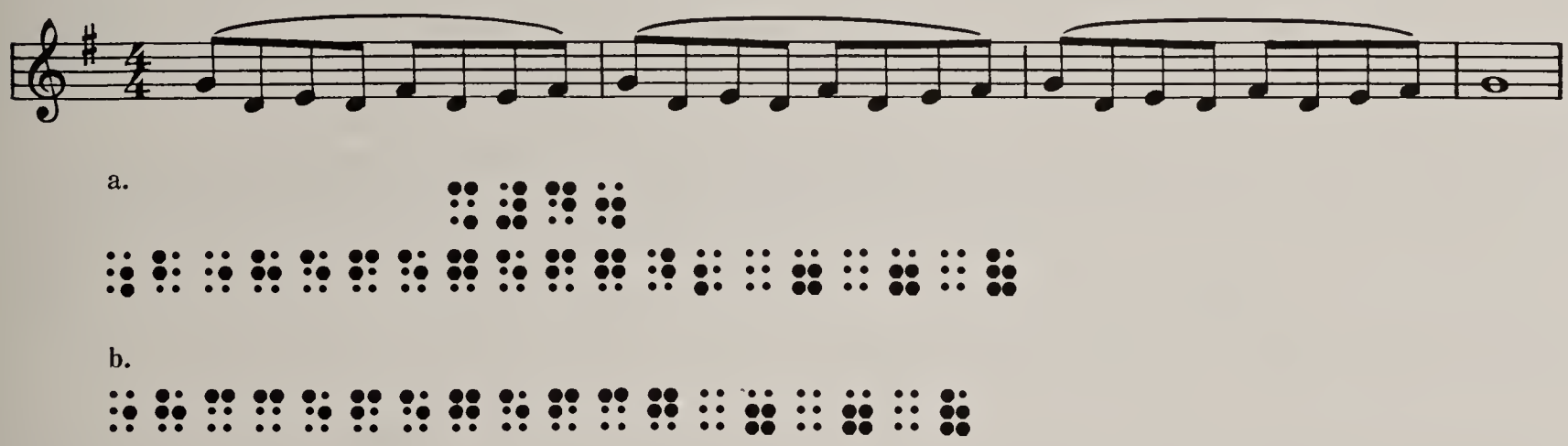
In Example 16-19, although there are three consecutive measure repeats, three separate signs should be used, rather than one sign with a numeral, in order to show clearly that the third repeat measure does not have a tie on the final note, although the others do. If the numeral device were used, there would be no effective way to show the restatement of the tie at the close of the second and third measures only.

Example 16-19.



Long Slurs in Conjunction with the Repeat Sign. When a long slur is encountered in a measure which repeats consecutively, great care must be taken to see that the phrasing remains completely clear throughout the repetitions if the repeat symbol is used. Under some circumstances, clarity can be achieved no matter which form of the long slur is employed. For instance, in Example 16-20 where the phrase begins with the first note in the measure and ends with the last note in the same measure, the repeat sign can be used for the second and third measures, whether the double slur or brackets show the phrasing in the original measure. Bracket slurs are used in illustration a, and the double slur is illustrated in b.

Example 16-20.

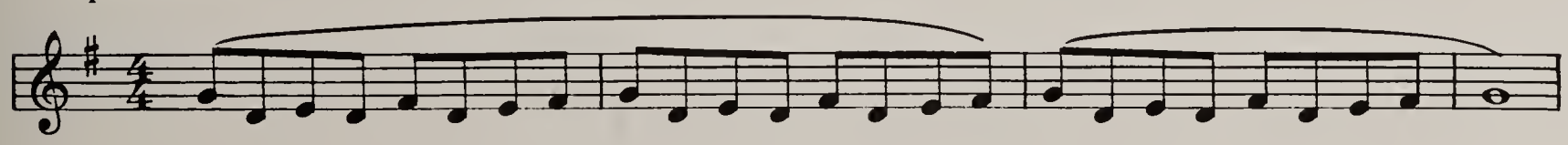


a.

b.

If the phrase extends past the original measure, however, in many situations the repeat sign can be used if brackets are employed for the phrase, but not if a double slur is used, because with the latter device the closing slur sign must be shown in front of the final note involved. It is not possible to do this if the particular note in question is one of a **group** of notes represented by the repeat symbol, a further reason why a majority of transcribers strongly prefer to use brackets for a long slur. The following four examples illustrate this fact. In Examples 16-21 and 16-22 the repeat sign can be used **only** where brackets are employed for the long phrase. In Example 16-23 the repeat sign cannot be used for the fourth measure if the double slur is employed. Similarly, in Example 16-24 it cannot be used for the second and third measures if the double slur is employed.

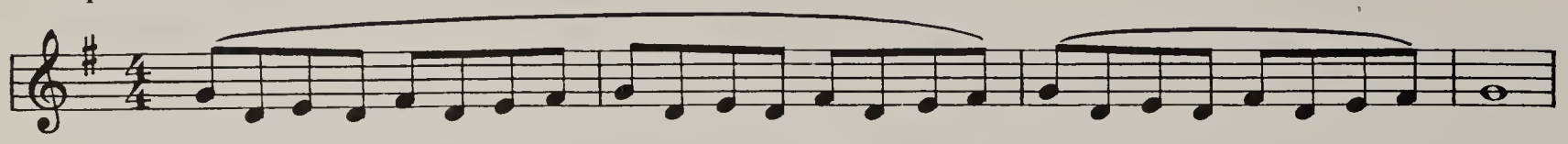
Example 16-21.



a.

b.

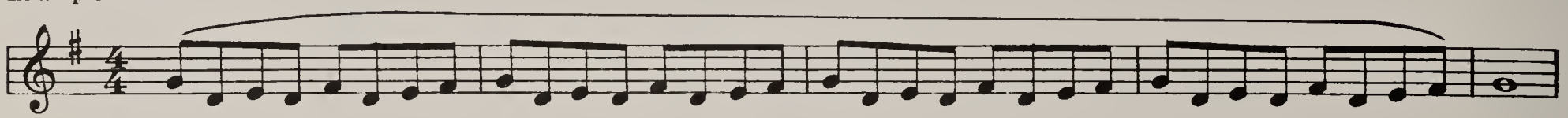
Example 16-22.



a.

b.

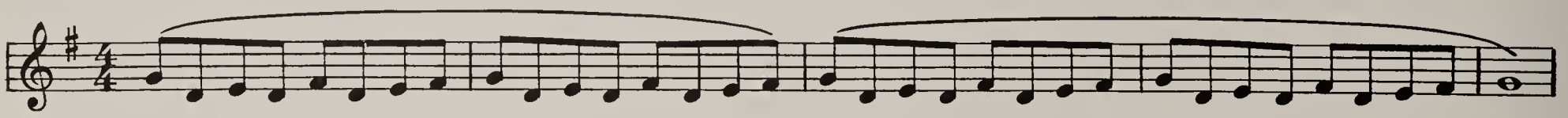
Example 16-23.



a.

b.

Example 16-24.



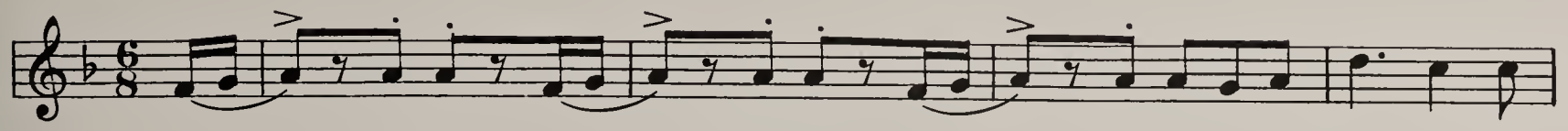
a.

b.

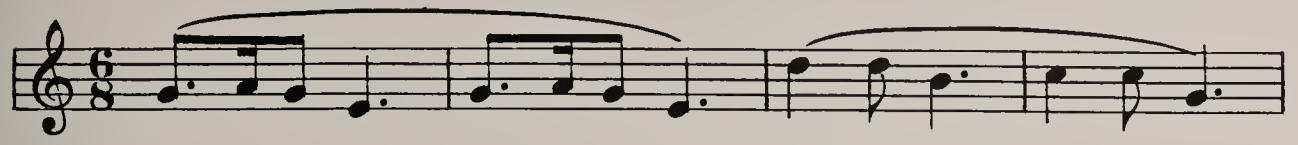
In conclusion, the braillist must always keep in mind that if the use of the repeat sign would in any way jeopardize the clarity of the phrasing, ties, or any other marks in the music, the repeat device should not be employed, and the measure or measures should be written out in full.

Exercises for Chapter 16

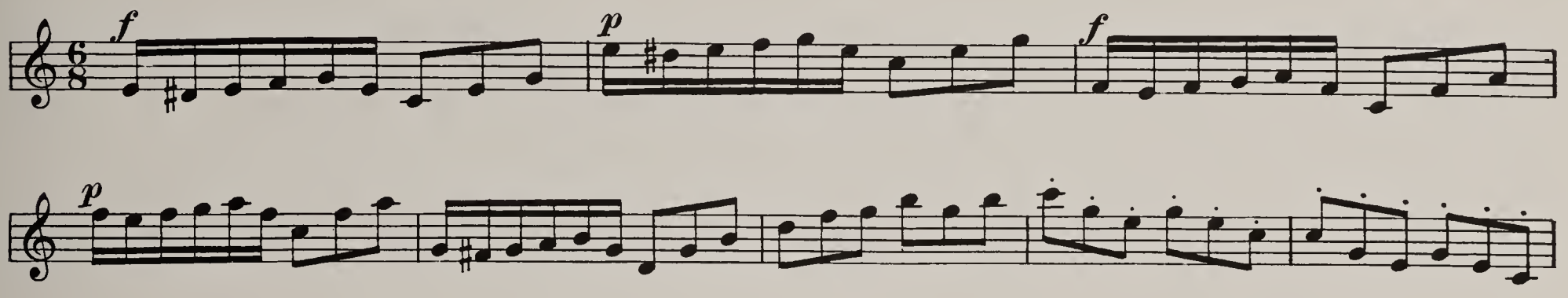
Exercise 1.



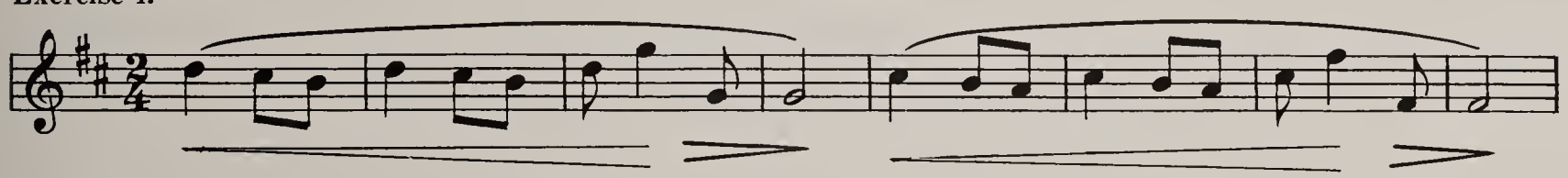
Exercise 2.
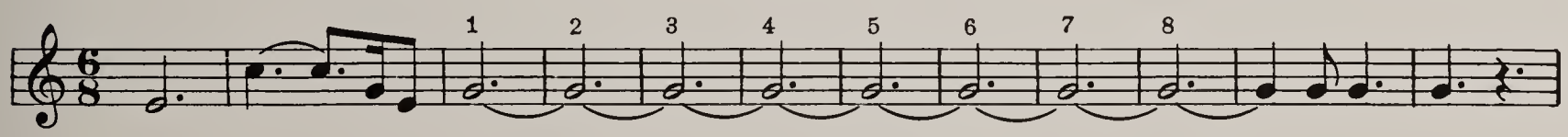


Exercise 3.



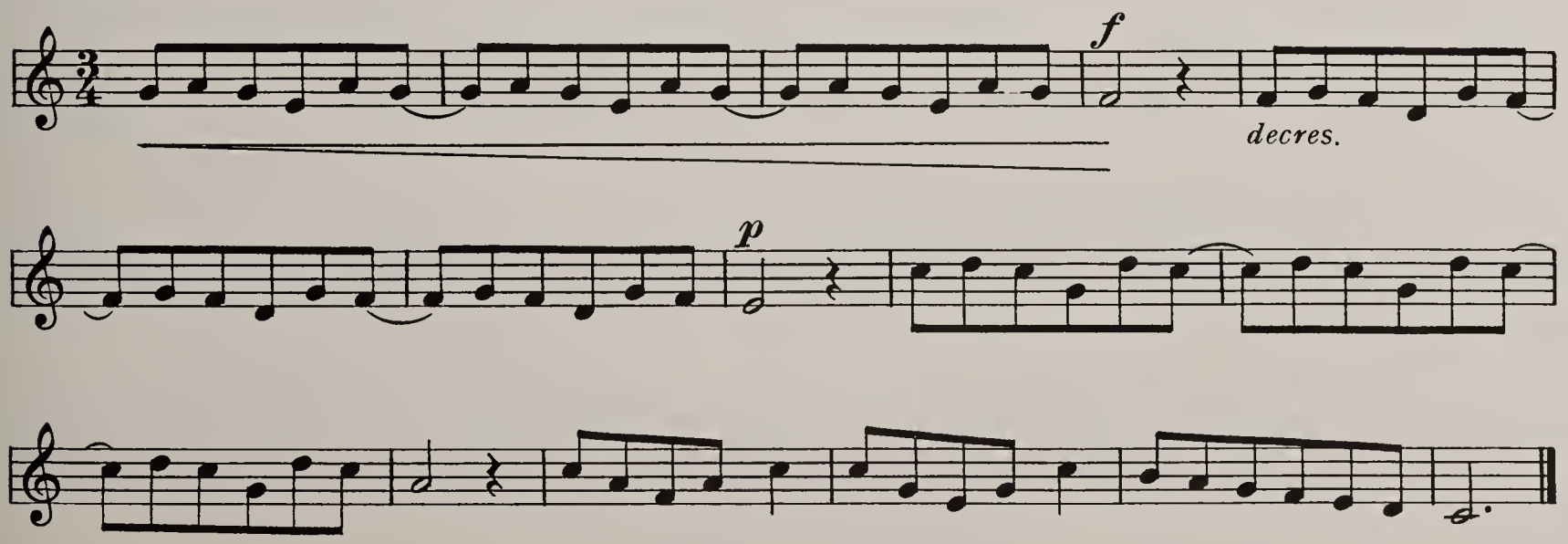
Exercise 4.



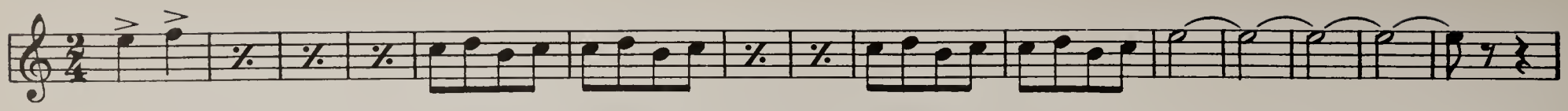
Exercise 5.
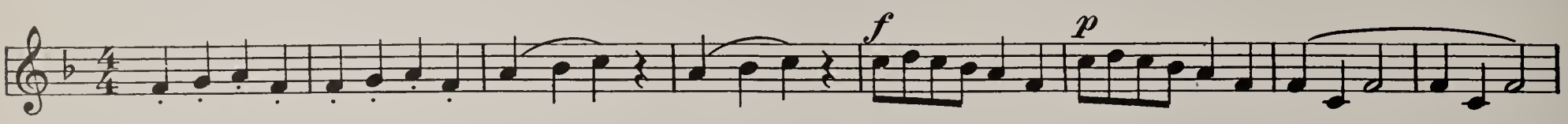


Exercise 6.



Exercise 7.



Exercise 8.



Chapter 17

MEASURE REPEATS SHOWN WITH NUMERALS, BRAILLE SEGNO, AND BRAILLE DA CAPO

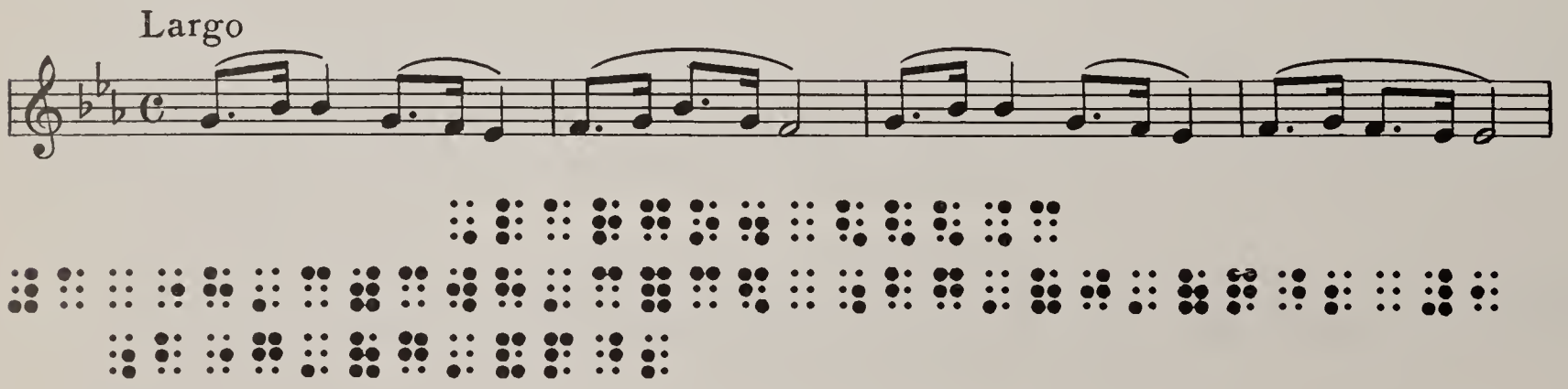
General Introduction to Numeral Repeats. Two numeral devices are available for showing the following kinds of repeats: **(a)** the repetition of a single measure where the original measure and the repeat do not occur consecutively, and **(b)** the repetition of a group of measures. These devices are referred to in the MANUAL as "measure-number repeat" and "partial abbreviation." The author has found it more helpful, during the initial learning period, to refer to them as "forward-numeral repeat" and backward-numeral repeat" because the transcriber counts forward in the music, from measure 1, to determine the initial numeral or single numeral to be used in the first device, and counts backward from the starting point of the repeat to determine the initial numeral to be used in the second device. The student should understand, however, that these are not the official terms mentioned in the MANUAL. After he has become familiar with the procedures involved, he will want to use the official terms.

Numeral repeats can be employed much more freely in orchestral and band music than in keyboard music, a point that will be discussed in a later chapter.

Only very small portions of compositions can be shown in the illustrations presented in this chapter. However, even where only one braille segment can be given, a measure number will be shown at the margin, as usual.

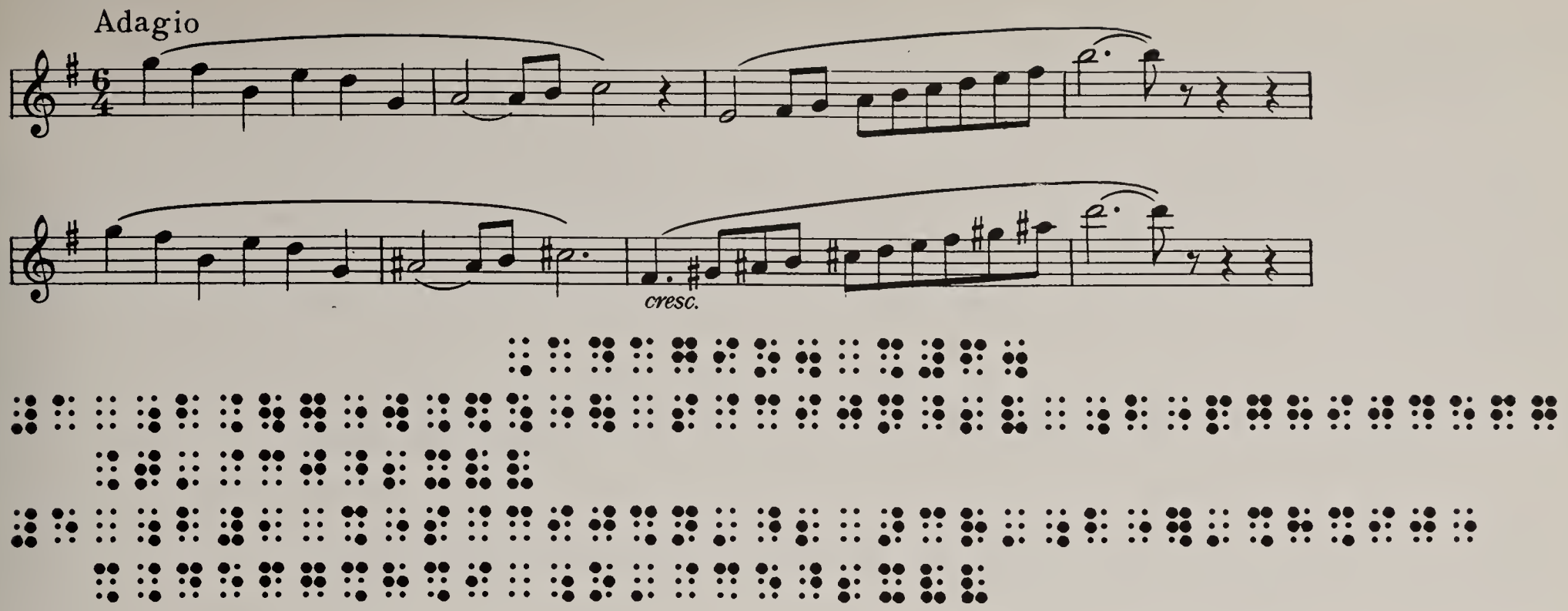
Using a Forward-Numeral Repeat for a Single Measure. At the point of repetition, the number of the original measure is brailled in the lower two thirds of the cell, preceded by the numeral sign; the first full measure of the composition is counted as number 1. A free space is left on each side of the numeral. The octave must be marked for the first note following a numeral repeat. In Example 17-1 a forward-numeral repeat is used for the third measure.

Example 17-1.



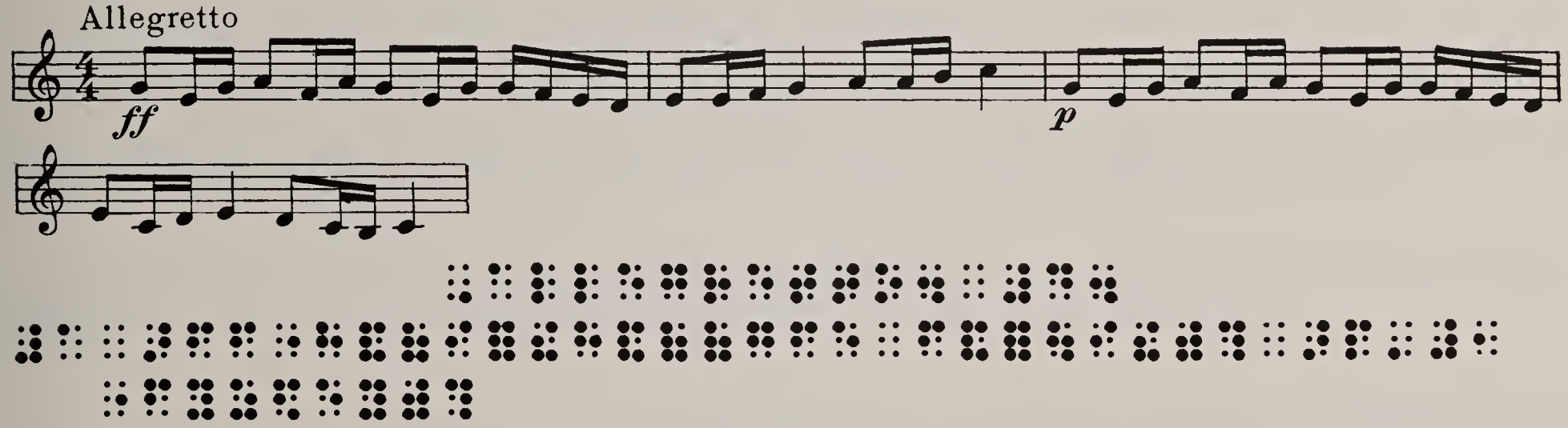
Phrasing must remain clear if the repeat device is to be employed. In Example 17-2 there can be no confusion about the phrasing in measures five and six if the opening bracket is brailled immediately preceding the numeral device and the closing bracket is brailled at the end of the following measure.

Example 17-2.

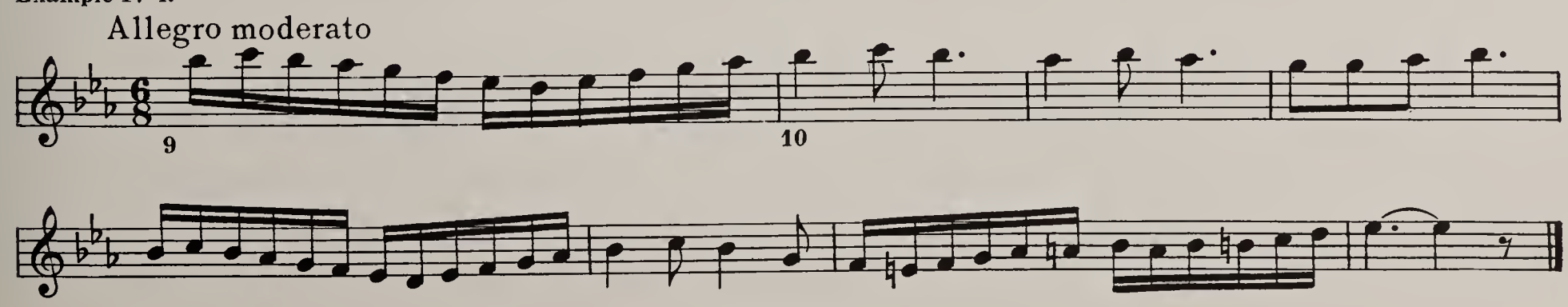


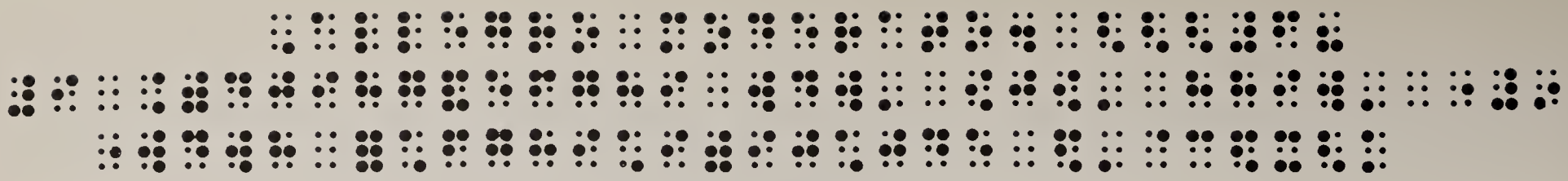
If the measure is repeated in a different octave, or with a different expression mark, the same rules as were given for the braille repeat sign are followed for these modifications. The next two examples illustrate these points.

Example 17-3.



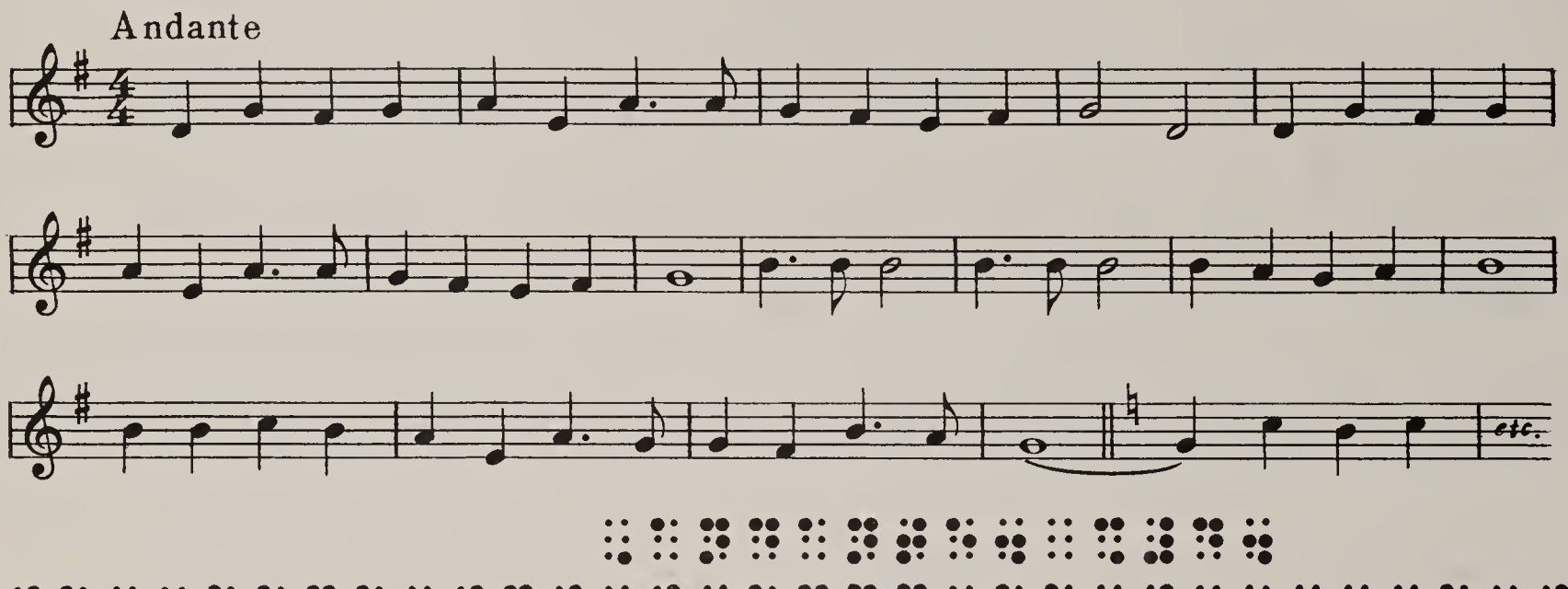
Example 17-4.





Using a Forward-Numeral Repeat for a Group of Measures. The numbers of the first and last measures of the passage to be repeated are brailled in the lower two-thirds of the cell, but only one numeral sign is used, and the numbers are separated by the literary hyphen. A space is left on each side of the combination; the combination should never be divided. In Example 17-5 a three-measure repeat occurs.

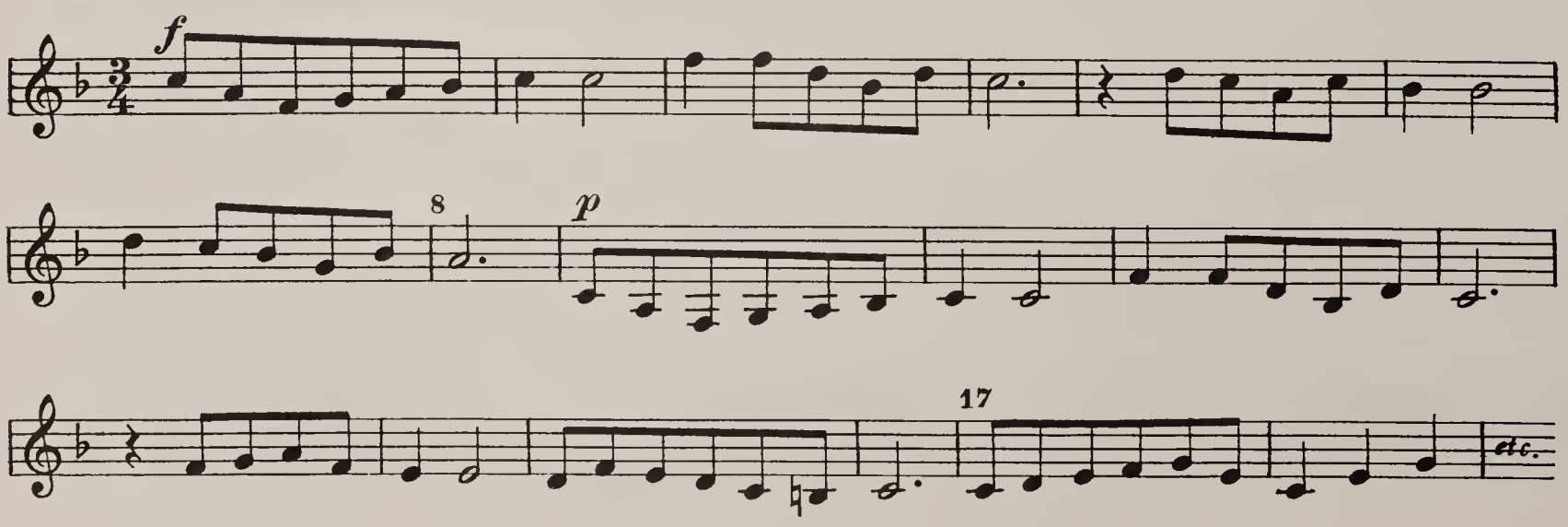
Example 17-5.





If the passage is repeated in a different octave or with a different expression, the same rules which were given for these modifications in connection with the repeat sign are followed. Such modifications are illustrated in Example 17-6.

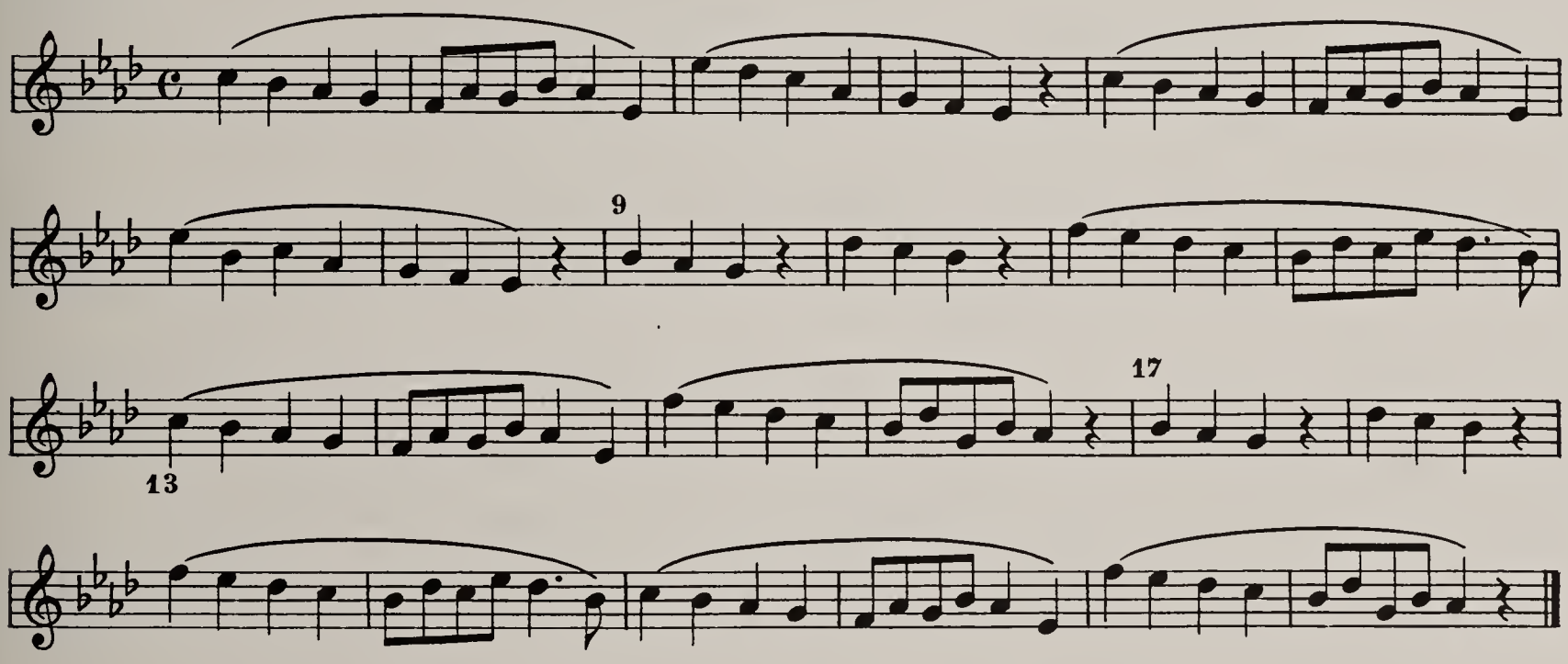
Example 17-6.



Sometimes a long repeat itself contains a shorter repeat, that is, there is a "repeat within a repeat." This kind of situation is illustrated in Example 17-7. The last eight measures of the piece constitute a repetition of Measures 9-16 and, within that repeated passage, Measures 13 and 14 are shown to be a repetition of measures 1 and 2, respectively. This particular presentation probably will cause no confusion. The shorter repeat will already have been memorized by the time the reader starts the long repeat. He will have encountered Measures 1 and 2 previously. When he encounters them a third time he probably will not have to reread them.

This kind of double repeat should be used only if the progression of the music remains perfectly clear to the reader and the repeats can be located easily. The transcriber should thus plan the layout of the transcription carefully before he starts to braille the composition. In Example 17-7, because the long numeral repeat begins with Measure 9, the transcriber's aim should be to start a new braille segment with that particular measure, so that its number will stand out clearly at the margin, where the reader can locate it easily and can identify the start of the repeat. It is not always possible to place a certain measure at the margin, of course, but with a little advanced planning this can usually be accomplished. The transcriber may, or may not, elect to start a new segment with measure 17; there is plenty of room on the preceding line for the numeral repeat and the final double bar without starting a new segment. If he does elect to do so, however, he will be making it much easier for the reader to locate the **end** of the numeral repeat (in this case Measure 16) without having to count measures in order to find it. (Example 324 in the **Manual** illustrates a repeat within a repeat in an organ composition.)

Example 17-7.
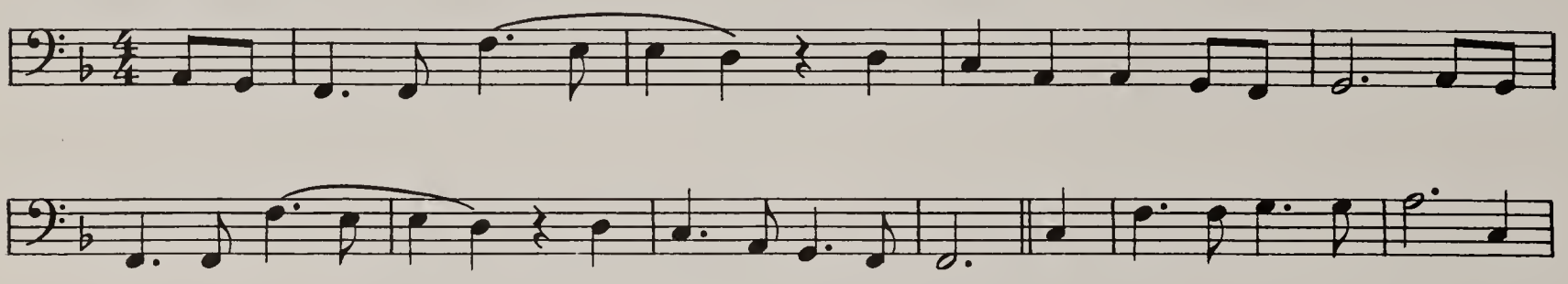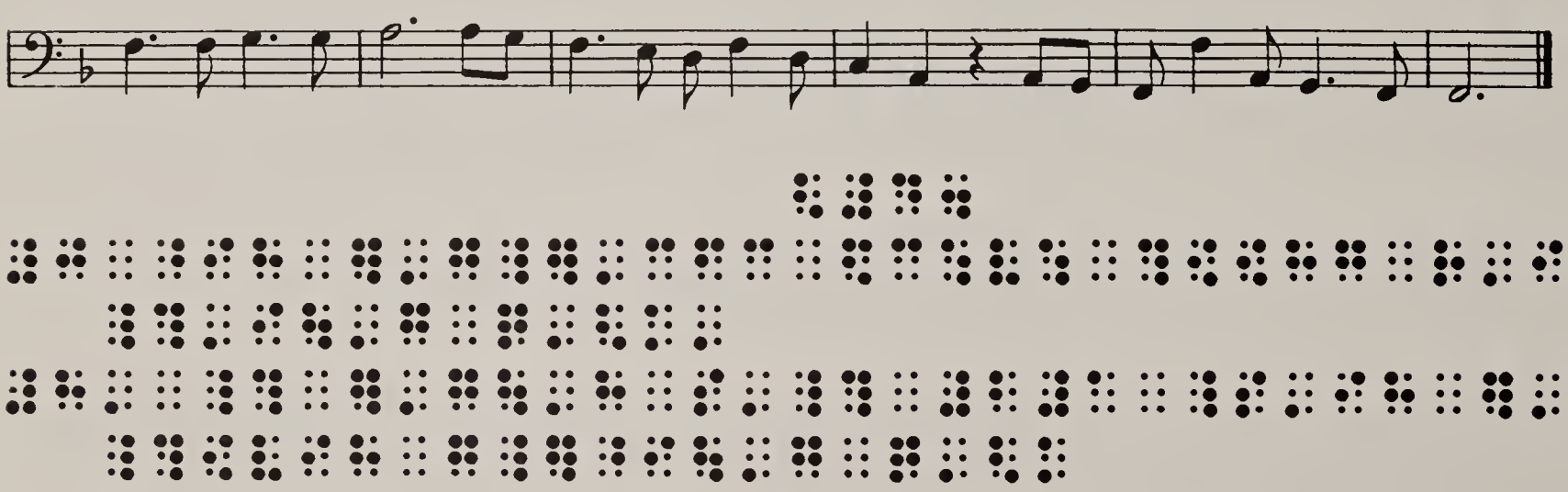


Using a Backward-Numeral Repeat for One Measure or a Group of Measures. The backward-numeral repeat has a very limited use. It should not be employed if the duplicate passage or measure is located more than eight measures away from the start of the original measure (with rare exceptions) and, in addition, both the original and duplicate measures should be contained within the same braille segment. (In keyboard music, limitations are more severe.) The numerals used within this device in no way refer to the measure numbers, but instead indicate **how many** measures are involved. Directions for using this device will now be discussed.

Two numbers are brailled together as one unit with no hyphen or space between them; two number signs are used, and the numbers are brailled in the **upper** two-thirds of the cell. This unit must not be divided. The first number indicates **how many** measures separate the beginning of the repeat from the beginning of the original passage. In other words, at the exact point where the duplication commences, the transcriber starts counting backward through the music, by measures, until the spot is reached where the original passage or measure starts, in order to determine the first number to be brailled.

The second number indicates **how many** measures of the original passage are to be repeated. For example, numeral sign 8, numeral sign 4, means: "count back eight measures; then, starting at that point, repeat only the first four of these particular measures." The reader thus goes backward eight measures, then forward four measures. Similarly, numeral sign 4, numeral sign 3, means: "count back four measures; now repeat only the first three of these." In like manner, numeral sign 2, numeral sign 1, means: "count back two measures, but repeat only the first one." Example 17-8 illustrates this procedure. (It should be pointed out, however, that a forward-numeral repeat could be used instead if the transcriber wished to do so.)

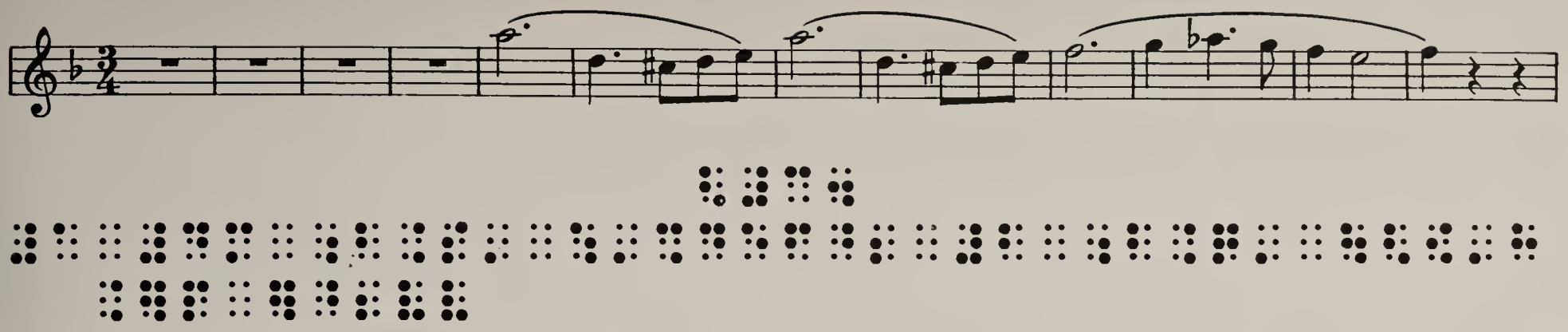
Example 17-8.





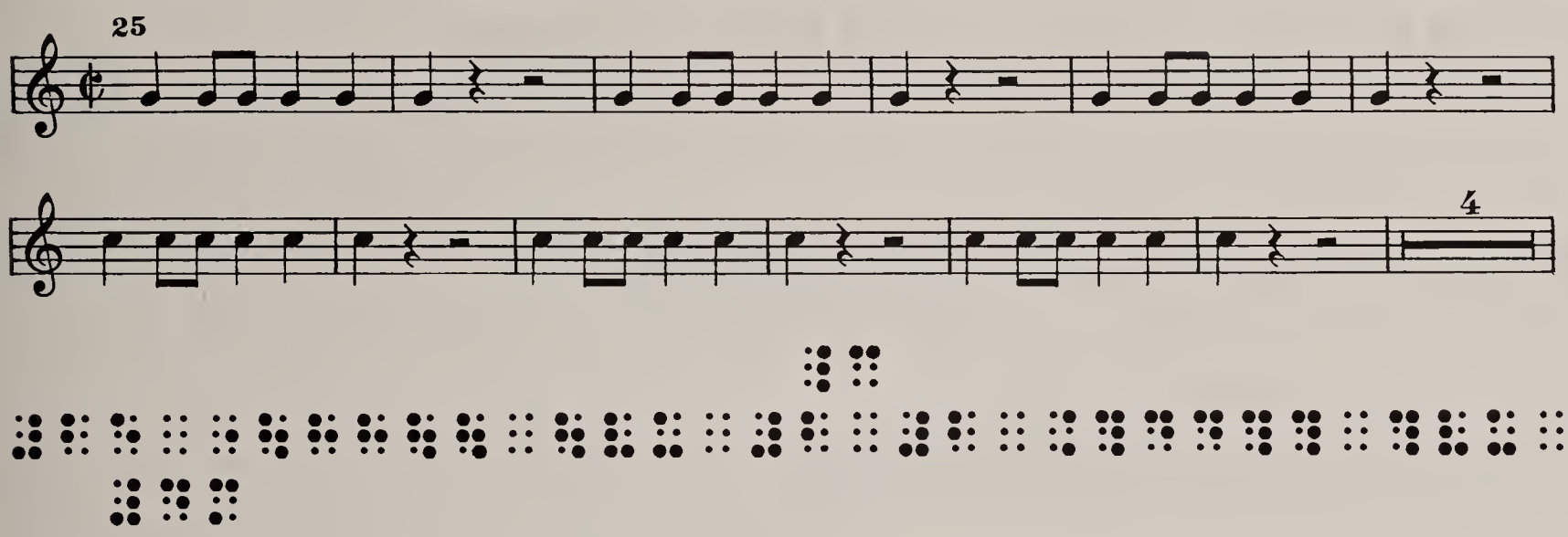
If all of the measures in the original passage are to be repeated, the two numbers would be identical and, in that case, only one is brailled. Thus, to show "count back eight measures and repeat all eight," the transcriber would braille only: numeral sign, 8. To indicate "count back two measures and repeat both of them," or in simpler terms, "repeat the last two measures," he would braille: numeral sign, 2. The following example illustrates this kind of repeat.

Example 17-9.



If a very short passage is itself repeated successively (a most common occurrence in orchestra and band music), the sequence of passage repetition can be shown by brailling the backward-repeat device (one numeral sign, one upper number) the appropriate number of times, each combination being spaced. (It should be stated that the MANUAL makes no provision for this particular use of backward repeats. However, neither does it make any statement that would seem to bar its use; it has been employed successfully in transcriptions for students.) Example 17-10 illustrates this procedure.

Example 17-10.



If a numeral repeat is used, phrasing must remain clear. The following three examples illustrate the same two-measure repeat shown with a variety of phrase marks. In Example 17-11 a numeral repeat may be used with either brackets or double slurs. In Example 17-12 a repeat device may not be used with either kind of phrase marks. In Example 17-13 a numeral repeat may be used with brackets, but, if double slurs are employed, the fourth measure must be brailled in full, so that the closing slur may be placed in front of the last note. (Either kind of numeral device could be used.)

Example 17-11.



a.
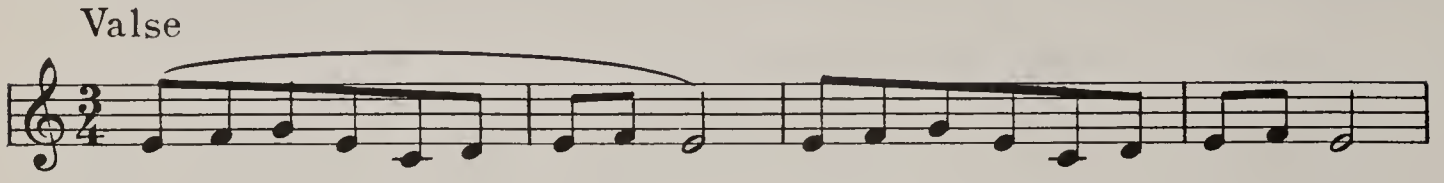


b.

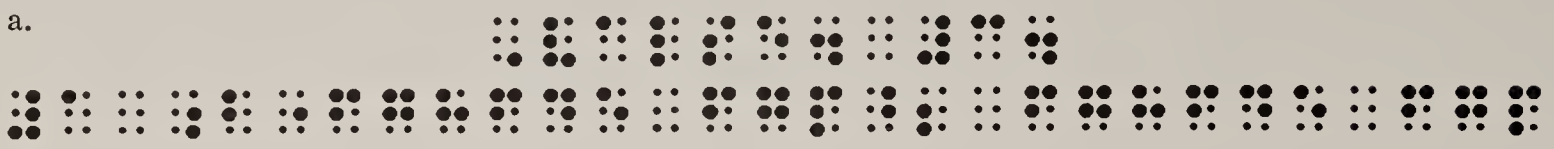


Example 17-12.

Valse



a.

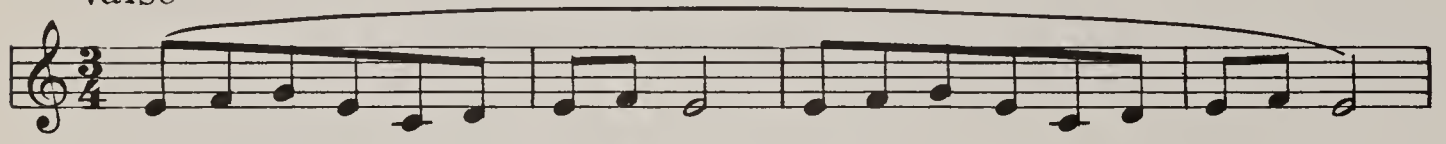


b.



Example 17-13.

Valse



a.



b.



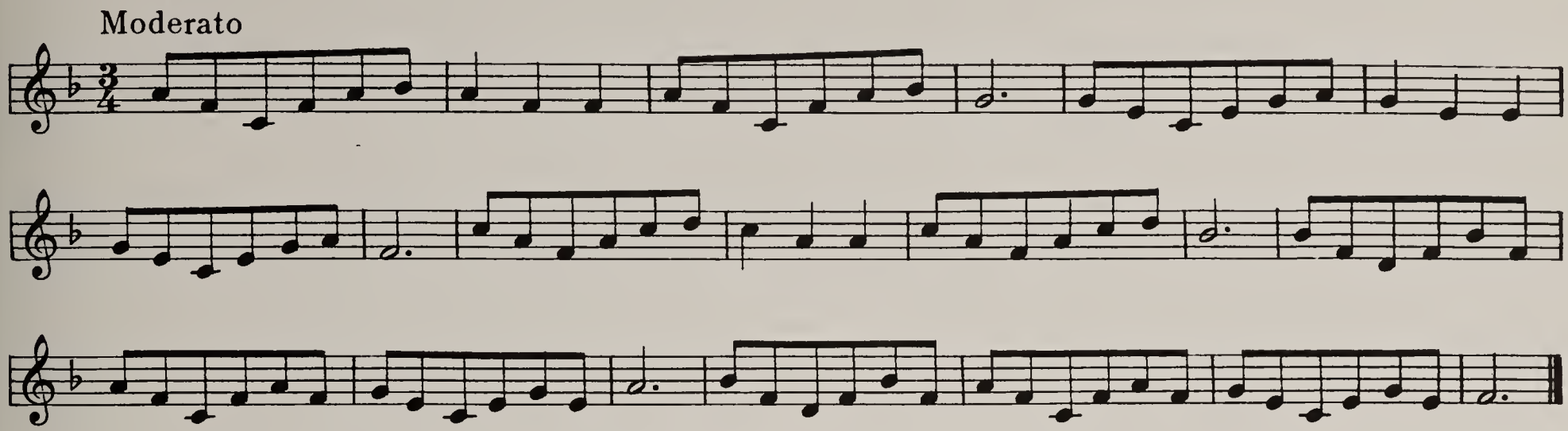
The Choice of Numeral Device. When the repeat is located farther than eight measures away from the original music, no choice is involved. The forward-numeral repeat is the one that should be employed, with rare exception. (If a phrase extending to nine measures were encountered, for instance, one still might use the device.)

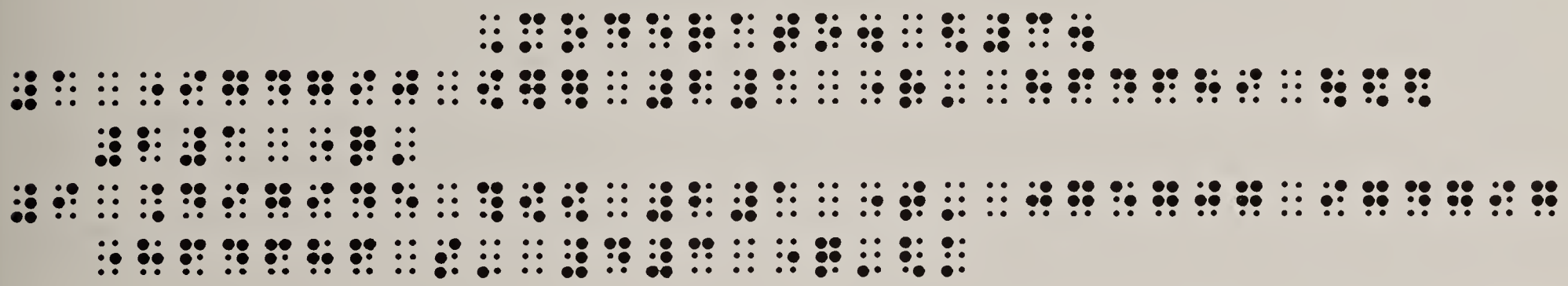
When the repeat is located within eight measures of the original passage, and both can be placed in the same braille segment, the transcriber must decide which method to use. In a large majority of cases, the forward-numeral device is preferable, because it is simpler and more direct, showing the actual measure numbers. However, under a few circumstances encountered rather infrequently, the backward-numeral device is the one that usually seems more desirable to employ, as follows:

1. **When All the Measures in the Original Passage Are to Be Repeated,** that is, when the repeat can be shown with a single number. For example, if Measures 32 through 35 are identical to Measures 28 through 31, it would seem preferable to braille numeral sign, 4, (meaning "repeat the last four measures") rather than to braille numeral sign, "lowered" 28, hyphen, "lowered" 31. Of course, if Measure 28 should happen to be the first measure in a new segment, with its number placed at the margin, the transcriber might prefer to show it instead.

2. **When the Music Shows a Consistent Pattern of Repeats.** If the music keeps repeating according to a definite pattern, often it seems worthwhile to make this structural pattern clear to the reader, to make memorization easier. This pattern can be indicated only by employing the backward-numeral device. Furthermore, with such repeats occurring every few measures, it would become rather difficult for the reader to keep track of the measure numbers themselves. Example 17-14 illustrates this point. It would be correct, technically, to braille numbers 1, 5, 9, and 13-15 at the proper places to show the repeats, but probably it is easier to locate them as shown in this example.

Example 17-14.





3. **When the Duplicate Measures (or Measure) Are Located Near the Original, but Quite Far Away from the Marginal Number.** For example, suppose that only two or three measures separate the duplicate measures from the original ones and a marginal number is perhaps two or three braille lines away. In this case it probably would be easier for the reader to find the correct spot by counting back through a few measures than by trying to ascertain the actual numbers of the measures.

4. **When Measure Numbers Are Large.** If Measures 436-439 are repeated successively, it would be simpler to show this by brailling a numeral sign and a 4, rather than by brailling the long combination of numbers. Similarly, if a repetition of Measures 273-275 starts at Measure 277, it would be better to braille numeral sign, 4, numeral sign, 3.

A Word of Caution Regarding Numeral Repeats. Numeral-repeat devices are a boon to the transcriber. They can also be of tremendous help to the reader provided the braillist uses them judiciously. The beginning transcriber generally tends to overuse them, which is natural, but before long he usually develops a good sense of judgment in this regard. If locating and checking the original measure or passage will prove to be more troublesome and time-consuming than reading a continuous transcription of the repeated part, **the device should be discarded.** When a single measure is repeated, the more complicated and lengthy it is, the more helpful a repeat device usually proves to be. Even if the measure is fairly short and simple, however, a device may be desirable where the measure is prominently located, or is repeated often enough to be recalled easily by its number. It is not desirable to ask the reader to go back to a previous braille page to examine an original passage that is being repeated, unless the passage is of some length.

Before starting the transcription, especially in the case of a long composition, the braillist should carefully examine all of the music, mentally listening for any repeats. With so many symbols to check on the staff, below the staff, and above the staff, and to arrange in proper order, it is very easy for even the most educated eye and ear to miss a lengthy repeat until it is too late, especially if the music is unfamiliar or, in the case of an orchestral instrument, if the part does not carry the melody.

In conclusion, if a situation arises about which the transcriber feels unsure, he should follow the admonition given previously: " if in doubt — don't," remembering that he is not compelled by rule to use these devices. They are conveniences to be used with discretion.

General Introduction to Braille Segno and Da Capo Repeats. There are two additional methods for showing the repeat of a passage in the braille transcription, where no repeat is indicated in the print at that point. These methods are **not** employed when the format being used calls for the inclusion of measure numbers, however, because in this case it is much easier to show repeats with a numeral device. (An exception occurs in the case of some vocal scores; this will be discussed in Chapter 25.) Since the average transcriber very seldom needs to use a format which will not allow measure-number repeats to be employed, only a brief, general description of the two methods will be presented here, and no drills will be included. When the student has completed his initial course of study, however, he should read paragraphs 126-136 in the MANUAL, so that he may become more familiar with these possible methods, used with some formats. Braille Segno and Da Capo should not be confused with **print** Segno or Da Capo. Full directions for showing print Segno and Da Capo repeats, that is, those already marked in the **print**, are given in Chapter 19, which deals with print repeats exclusively.

Braille Segno. By using the braille Segno sign to mark the beginning of a passage which is later to be repeated, another specific braille sign to mark the end of the passage, and a third to show where the repeat is to be inserted, the transcriber can create a Segno situation in braille where none exists in the print. A brief description follows.

The Braille Segno Sign: ⠸⠎

The Braille Termination Sign: ⠸⠞

The Braille D.S. (or "return") Sign: ⠸⠙ ⠸⠎

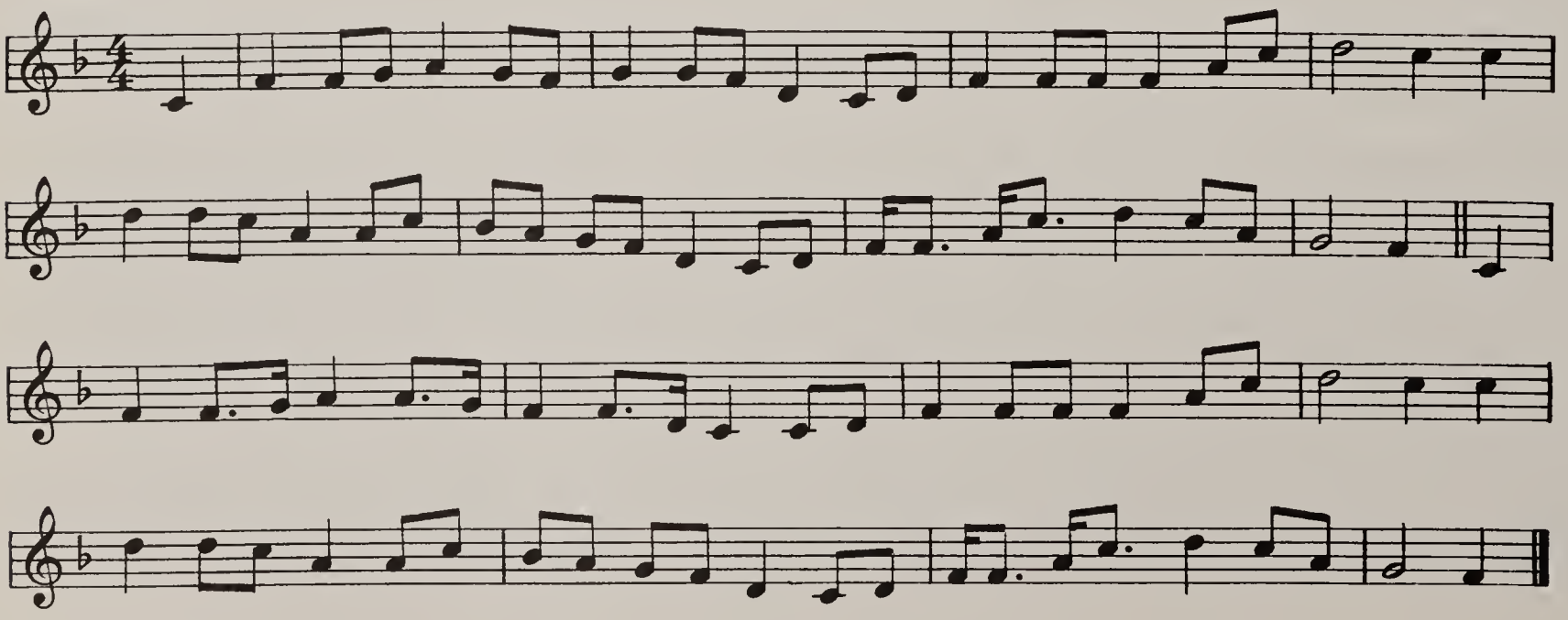
The Segno sign is transcribed between empty cells, preceding the first note in the passage that is to be repeated. (The Segno should never be written during a measure except at the commencement of a piece or section.) If more than one Segno passage is to be shown in the piece, each Segno sign should be followed by a letter, A, B, etc., which will correctly identify its place in the sequence.

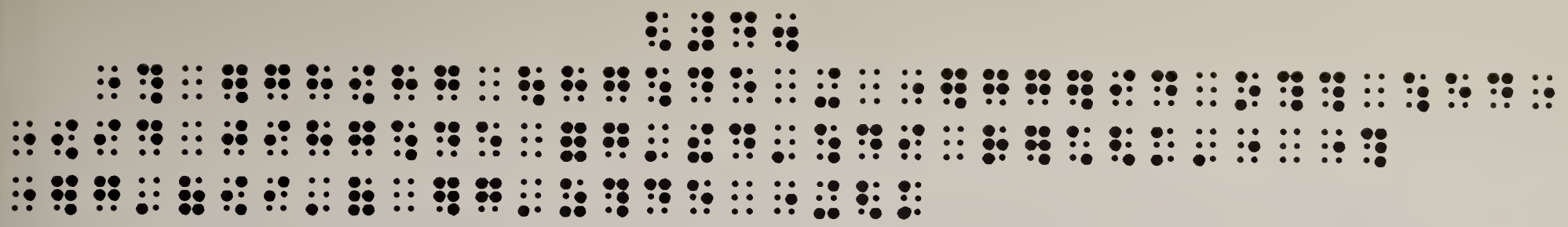
The termination sign is placed after the last sign that is connected with the final note of the passage. If termination occurs within a measure, the sign is followed by the music hyphen and a blank space. This sign can be extremely difficult to locate and identify, and the transcriber must make certain that it is placed correctly. If it coincides with a double bar, it precedes the bar without any spacing.

The braille Dal Segno sign (with its corresponding letter, if there is one) is transcribed at the point in the music where the passage is to be repeated. It is followed immediately by a number (upper two-thirds of cell) showing the number of measures that are to be repeated, provided that the passage does not start or end with an incomplete measure. The first note following any of these signs needs an octave mark.

In Example 17-15, although no repeat signs are present in the print, the repetition of Measures 3 through 7 and three beats of Measure 8 is shown in the transcription as a "braille Segno repeat." No numeral is shown following the D.S., because the passage contains an incomplete measure. The Segno passage is not marked with a letter, because the piece contains only one such passage.

Example 17-15.
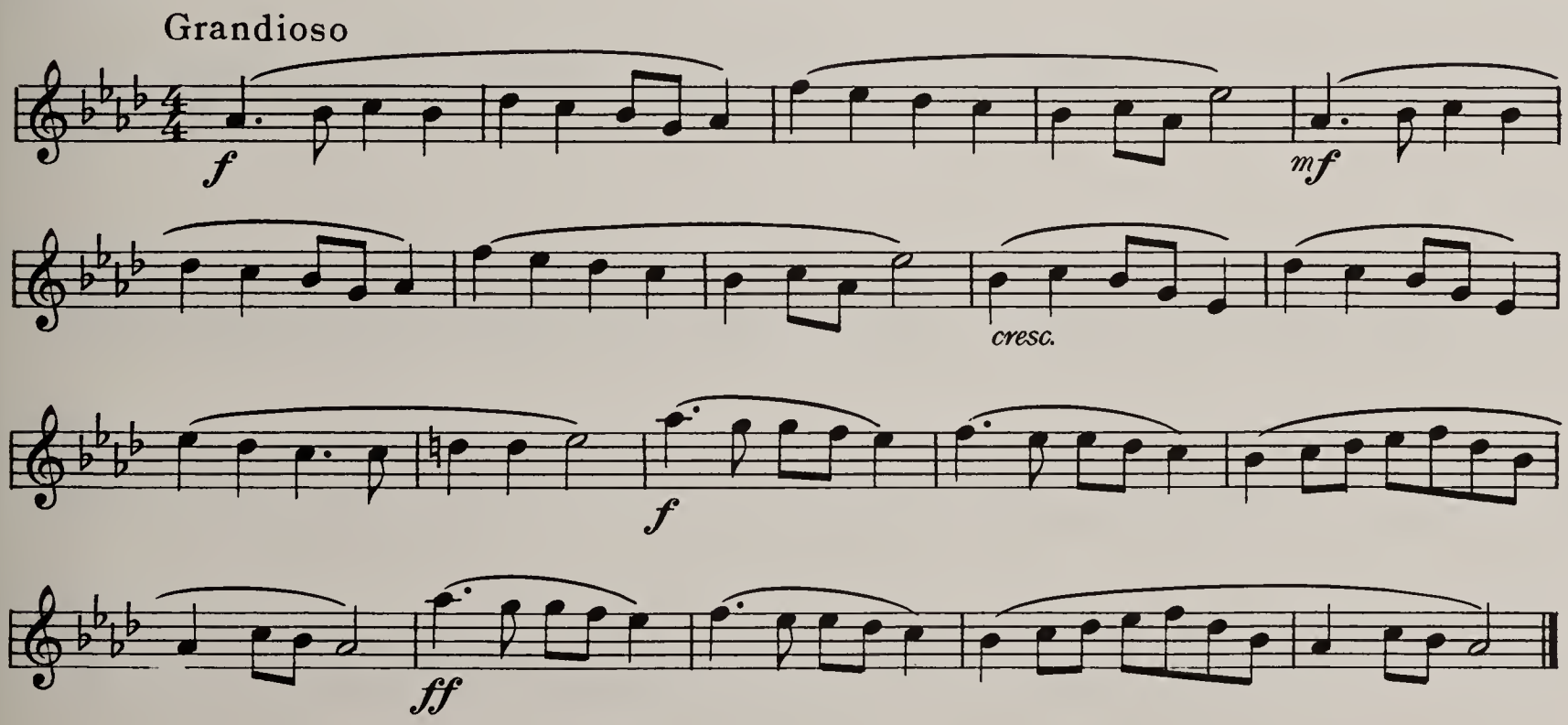




(Examples 129 and 130 in the MANUAL further illustrate the use of braille Segno.)

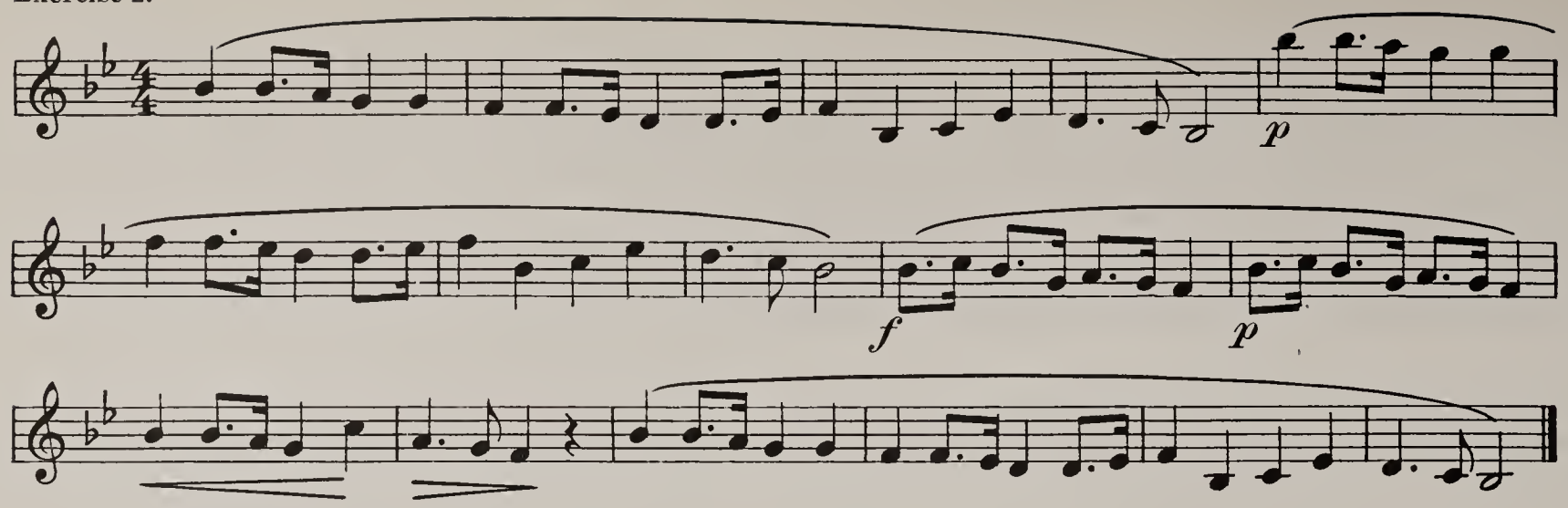
Braille Da Capo. It is also possible to indicate the repeat of a passage with braille Da Capo signs, in much the same manner as for a Segno, by marking the end of the passage with the termination sign (dots 1-6) and indicating the point of return with a four-cell combination composed of a word sign, the letters "dc," and a dot 3, brailled without an intervening space. (See Table 16-A, MANUAL). No capitals or periods are used. No illustration is included here. The student transcriber will be showing Da Capo or Segno markings only in those instances where these symbols actually appear in the print copy. As explained previously, the arbitrary insertion of these signs, causing an artificial division of the music, is less desirable than showing repeats through the use of numerals. Occasionally, the same symbols which are used to mark a braille Segno passage may also be used to mark a print Segno passage. Generally, however, the points of termination and return must be indicated in a more specific and detailed manner because of the nature of the print directions. This procedure is fully discussed in Chapter 19.

Exercises for Chapter 17

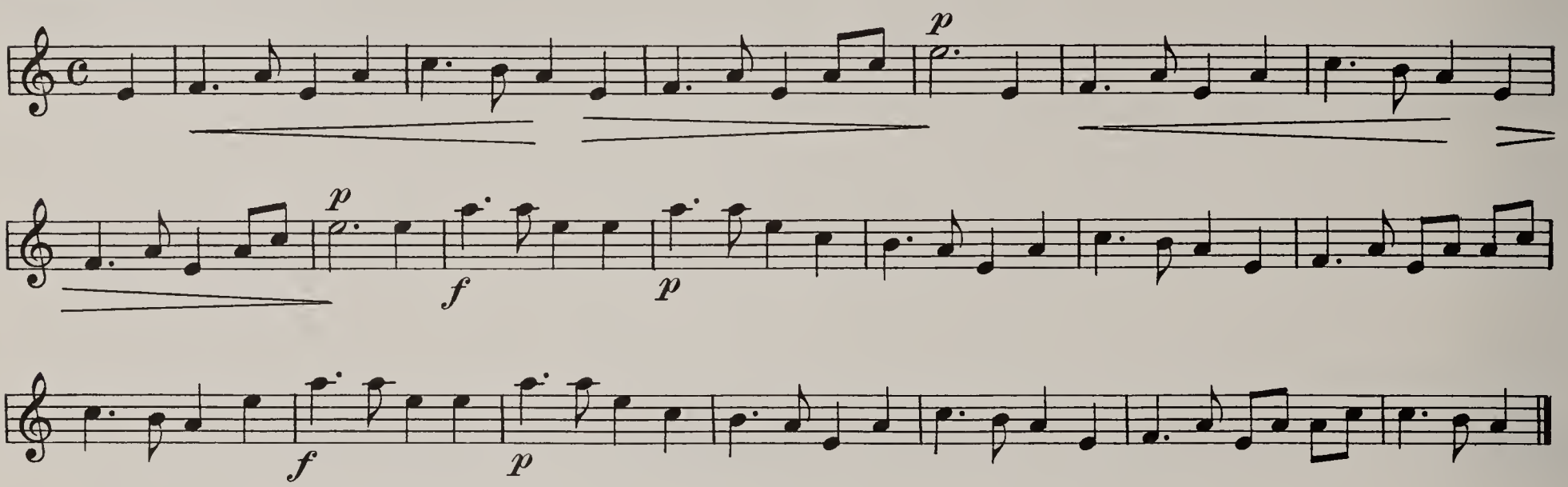
Exercise 1.
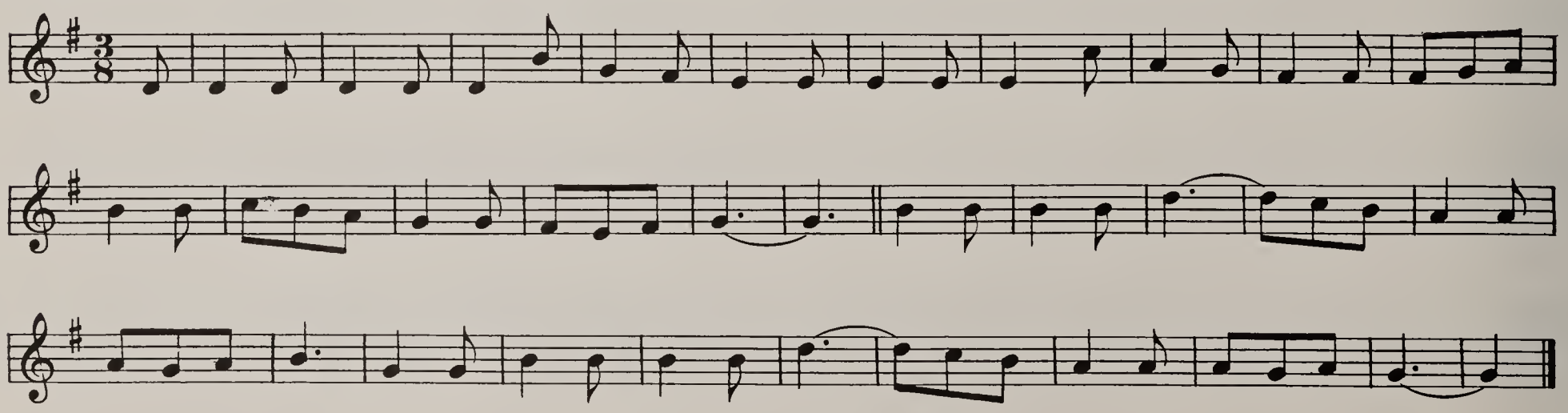


Exercise 2.



Exercise 3.



Exercise 4.



Chapter 18
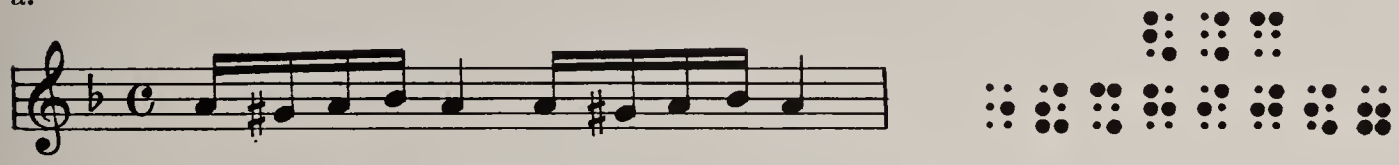
PART-MEASURE REPEATS

In addition to showing the repetition of an entire measure, or of groups of consecutive measures, the transcriber can also show the repeat of part of a measure within that same measure. The device used for this purpose is the identical symbol (dots 2-3-5-6) which is used to show the repetition of an entire measure, but in this case it is not brailled between blank cells. Because the sign indicates the repeat of what immediately precedes it in the measure, it is not used at the beginning of a measure (with one exception, explained in a later chapter), and it should not be used at the beginning of a new braille line in the case of a divided measure. Often it proves to be the last sign in the measure, however. It may be used to show the repeat of a half measure, a beat (simple or compound), a part-beat, a note, or a chord, depending upon its position in the measure. Consecutive part-measure repeats of identical time value may be shown by brailling the appropriate number of repeat signs, without any spacing. The reader knows how much material is to be repeated by counting (a) how many beats of the measure have gone by and (b) how many repeat signs there are. The more the repeat signs, the smaller is the rhythmic unit to be repeated.

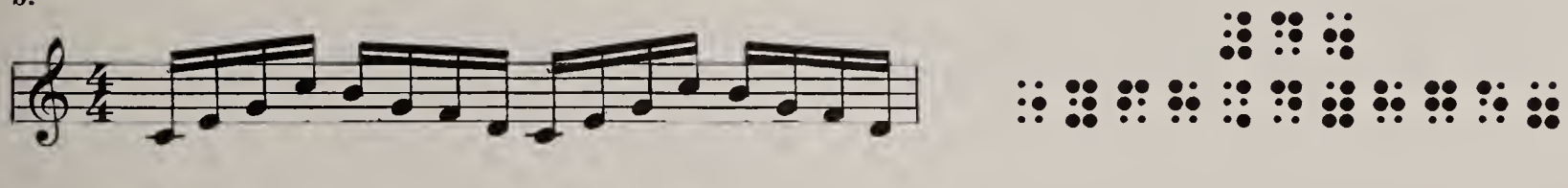
Repeat of a Half Measure. The following example illustrates the typical uses of the repeat sign for showing the repetition of a half measure.

Example 18-1.
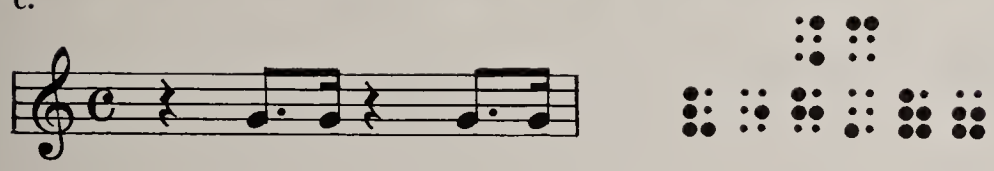
a.



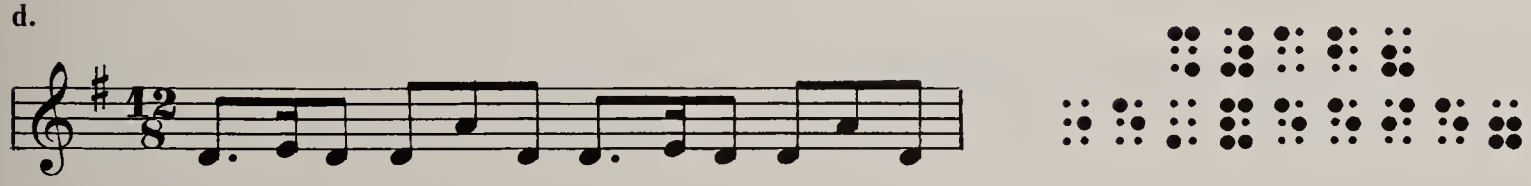
b.
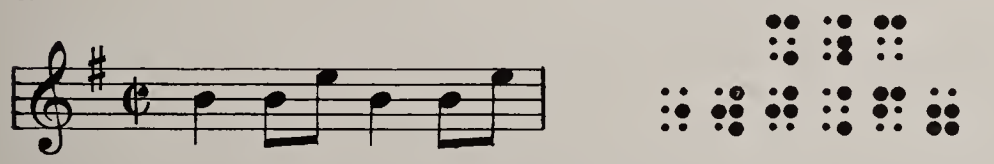


c.
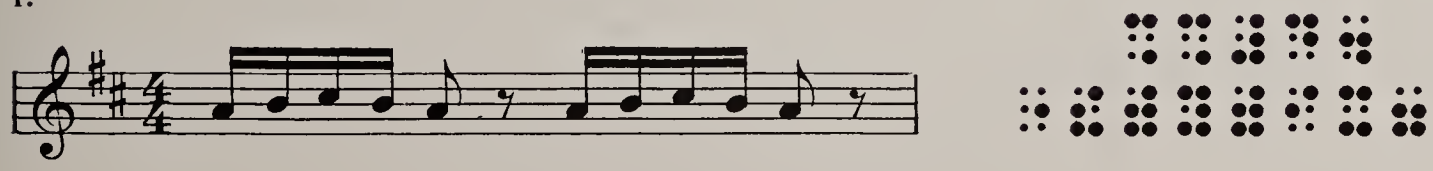


d.



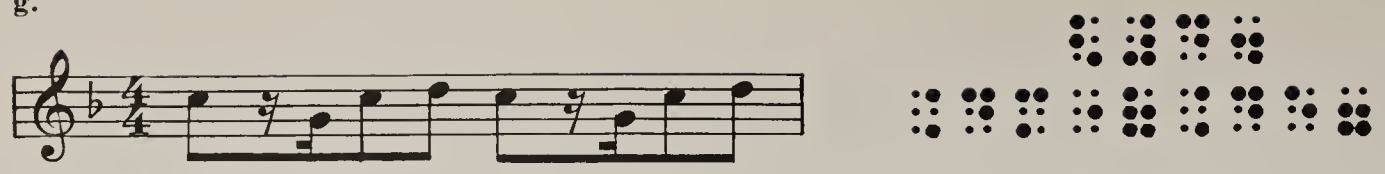
e.
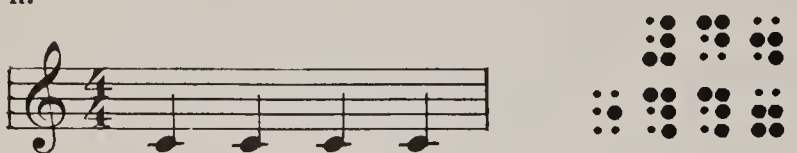


f.



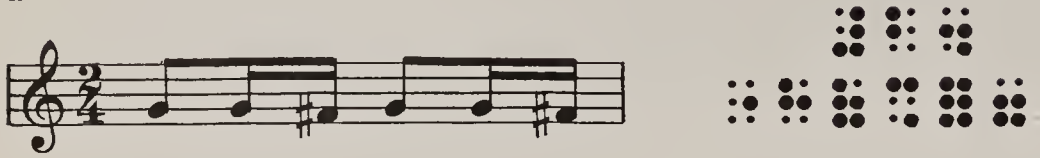
g.



h.



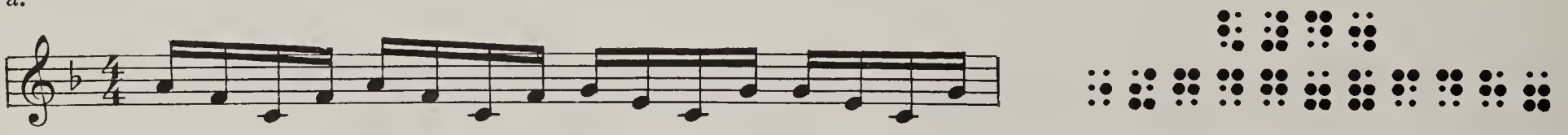
i.



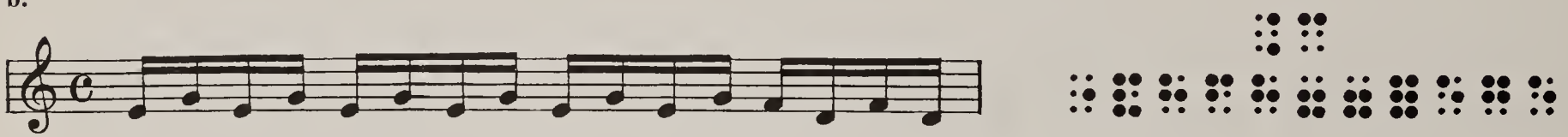
Repeat of a Simple Beat. The following five illustrations show the repeat of a simple beat. In the case of illustration **e,** using repeat signs for the second and third beats saves few cells. It allows the beat to stand out more clearly than if six consecutive C notes were brailled, however.

Example 18-2.

a.



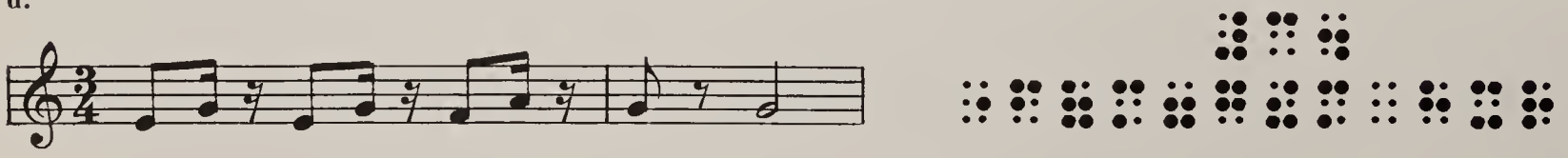
b.



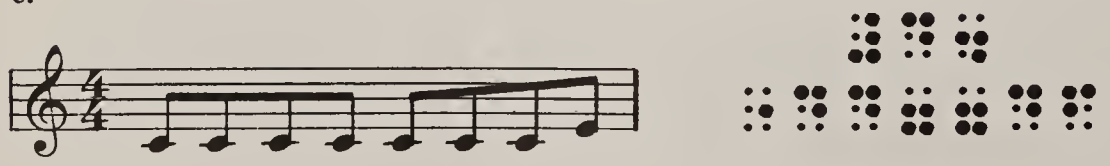
c.



d.



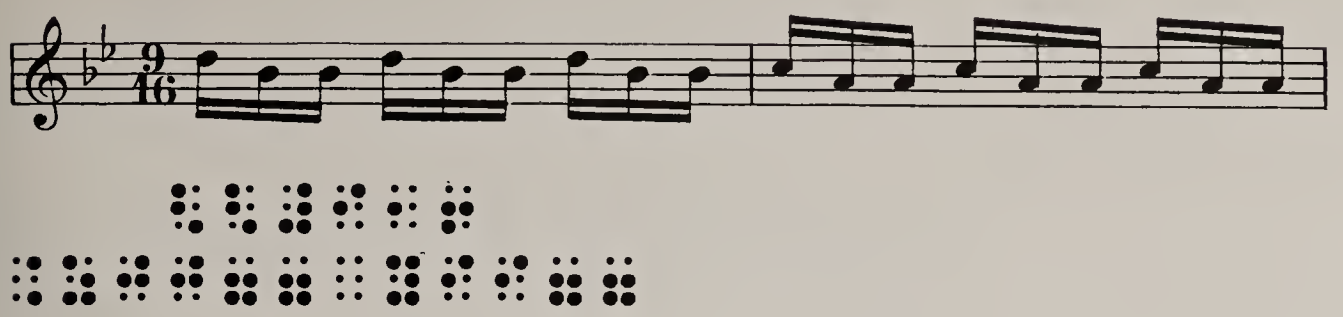
e.
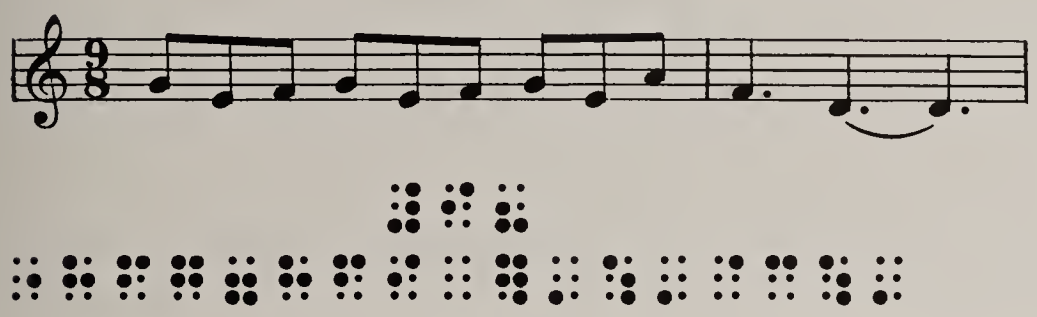


Repeat of a Compound Beat. The illustrations in Example 18-3 show the repeat of a compound beat.

Example 18-3.
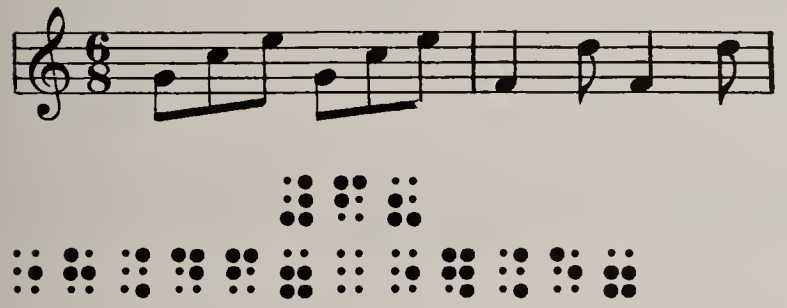
a.



b.
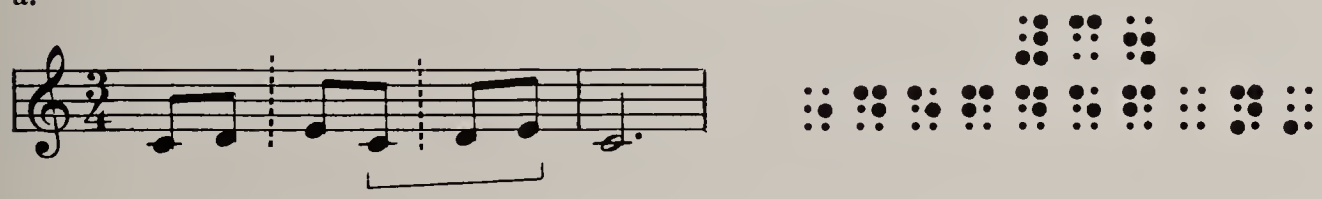


c.



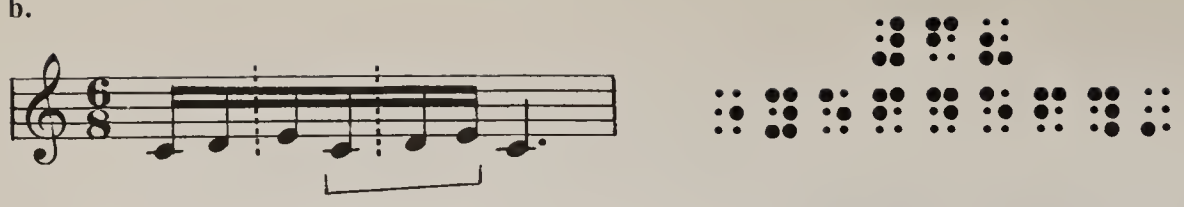
A repeat sign should not be used to cover notes located partly in one beat and partly in the following beat. In Example 18-4a the sign cannot be used for the last three notes in the first measure. In Example 18-4b the sign cannot be used for the last three 16ths. The repeat would "cross the beat," in each case. (Dotted lines divide the beats.) In Example 18-4c, however, the repeat sign can be used for the last three notes in the first measure; these notes fall within the same compound beat.

Example 18-4.

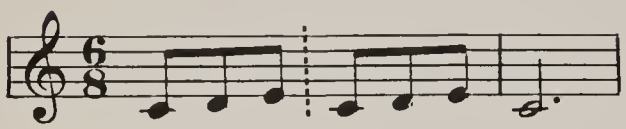
a.

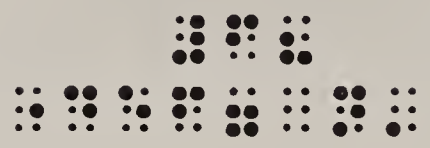


b.
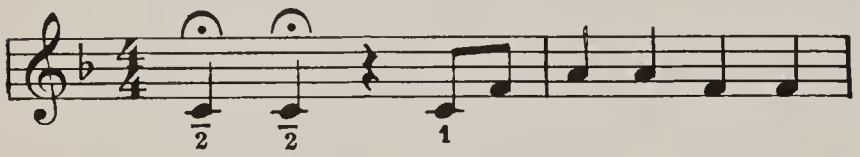


c.

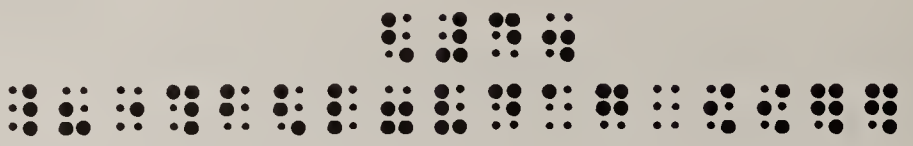




Repeat of a Single Note. Nothing is to be gained by using a repeat sign for a single note unless a number of signs accompany the note. In Example 18-5 six cells would be required to braille the duplicate note in the first measure; using a repeat sign to represent it is desirable.

Example 18-5.
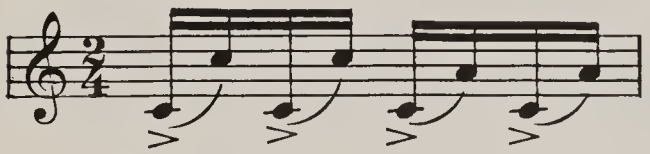




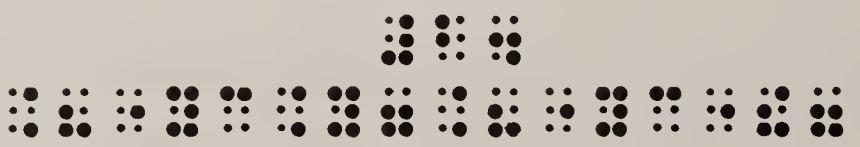
Repeat of a Part Beat. It seldom is expedient to use the repeat sign for anything smaller in value than one beat, unless the part beat consists of a number of notes or of notes which require a number of signs. Two such examples are shown here. In Example 18-6, where the duplicate half beat would require nine cells, a repeat sign is definitely desirable.

Example 18-6.

In Example 18-7, where each half beat would require seven cells, using repeat signs will save twelve cells in one measure. If repeat signs are used, the grouping process cannot be employed, of course, and the 16ths must be written according to their true value.

Example 18-7.





Under one set of circumstances, where chords, rather than single notes, are repeated, it almost invariably is advantageous to use a repeat sign for a part-beat repeat. In Example 18-8a it would be senseless to use repeat signs for the repeated half beats and quarter beats, respectively; single notes are repeated in each case. In Example 18-8b, however, a different situation exists. Although the student has not yet been introduced to chord transcription, undoubtedly he can understand the value of using signs for part-beat repeats which are composed of chords merely by looking at the example presented here for observation only. (The braille transcriptions cannot be given here; the principle remains clear, nevertheless.) If fingering, nuances, etc., were indicated, it would become even more desirable to use repeat signs. Failure to do so in such a situation would be very difficult to justify. Using repeat signs for chords will be discussed fully in the chapter dealing with chord transcription.

Example 18-8.

a.



b.
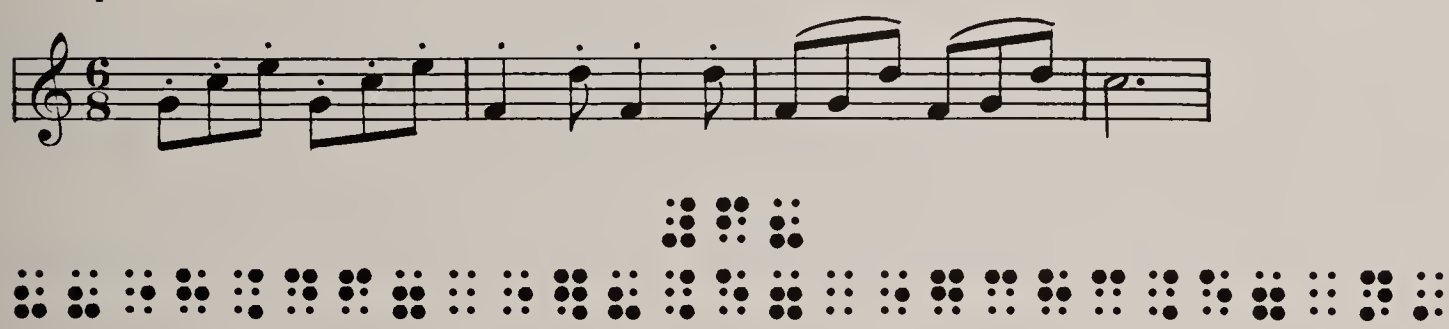


Part-Measure Repeats in Connection with Other Signs. Instructions previously given for doubling, phrasing, ties, or slurs on the last note of the repeat, etc., in regard to a full-measure repeat, apply equally to a part-measure repeat. Some illustrations follow.

1. **Doubling.** Normally a sign such as a staccato, accent, etc., is doubled if more than three consecutive notes are affected. In Example 18-9, however, only three staccatos are needed, because only three of the six notes are brailled as actual notes. The others, and their staccatos, are indicated by the repeat sign. In Example 18-10 doubling should start with the first note in the first measure and end with the second note in the second measure, which is the last affected note to be brailled in the form of a note. (If the last two notes in the second measure also were not marked staccato, the repeat sign could not be used in this measure.)

Example 18-9.
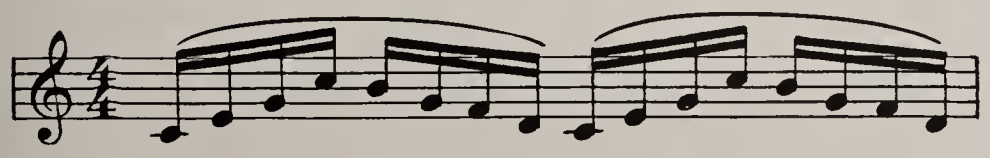


Example 18-10.

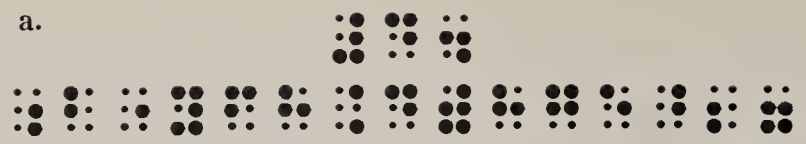


2. **Phrasing.** In Example 18-11 the repeat sign may be used with either form of the long slur, but if phrasing appears as shown in Example 18-12, the repeat sign may be used only if bracket slurs are employed.

Example 18-11.



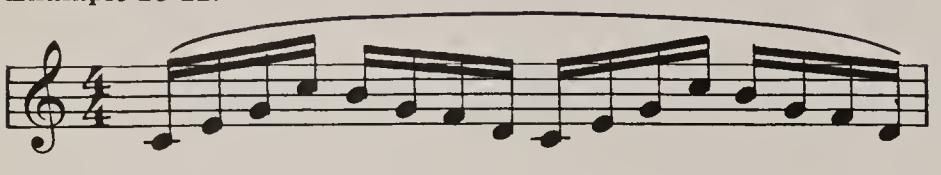
a.



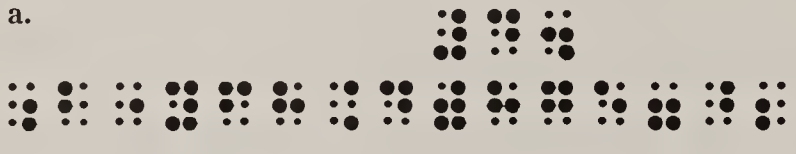
b.



Example 18-12.



a.
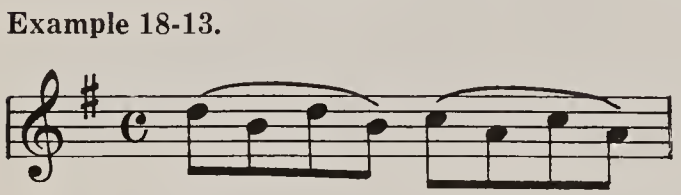


b.



In a situation like that shown in Example 18-13, repeat signs should not be used according to the MANUAL, because confusion in phrasing might result. The second and fourth beats do not close with a slur, whereas the first and third beats are slurred.

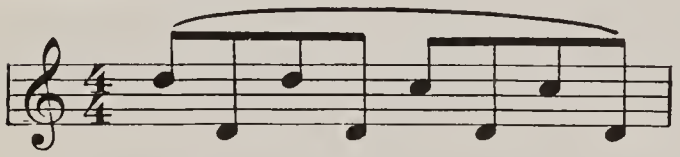
Example 18-13.





In Example 18-14 repeat signs may be used for the second and fourth beats, provided brackets are used. If the double slur is used, the repeat sign can be employed only for the second beat. In Example 18-15 the repeat sign can be used only with the bracket.

Example 18-14.
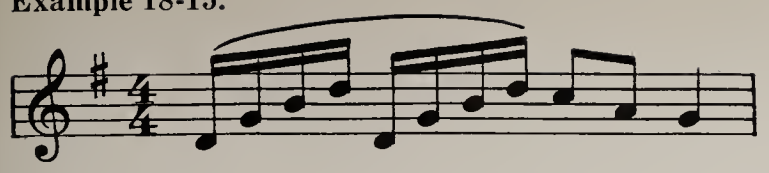


a.



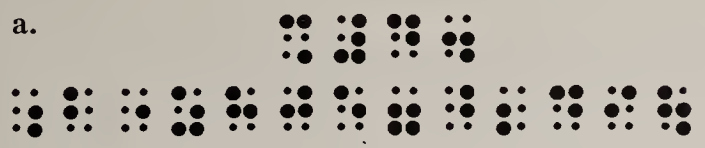
b.



Example 18-15.



a.
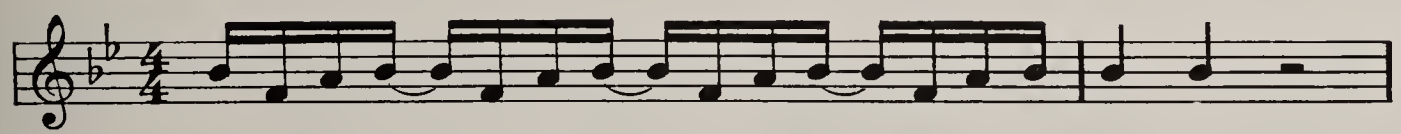


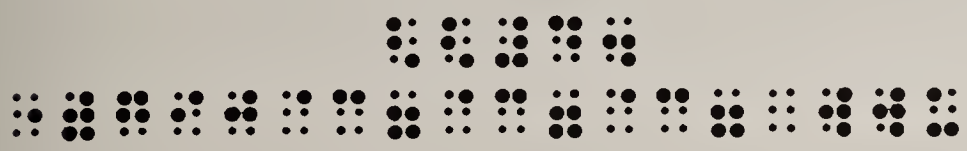
b.



3. **A Tie on the Last Note of the Repeat.** A tie in this position must be rebrailled after the sign in order to be effective.

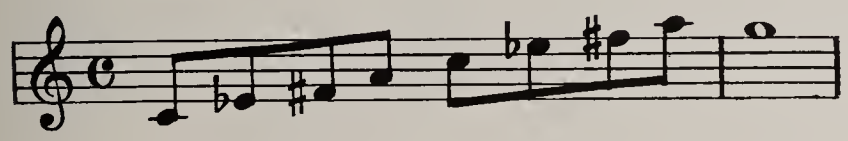
Example 18-16.





4. **Repetition in a Different Octave.** The new octave is shown preceding the repeat sign.

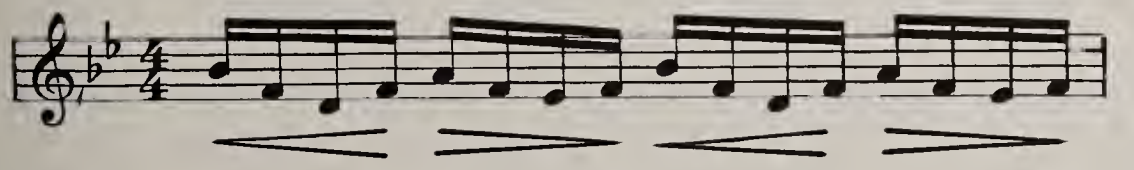
Example 18-17.

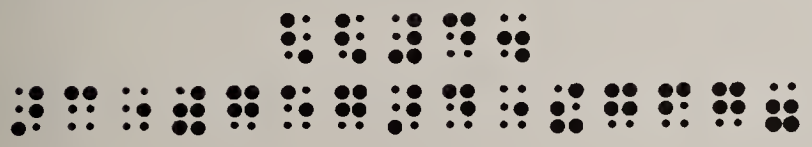




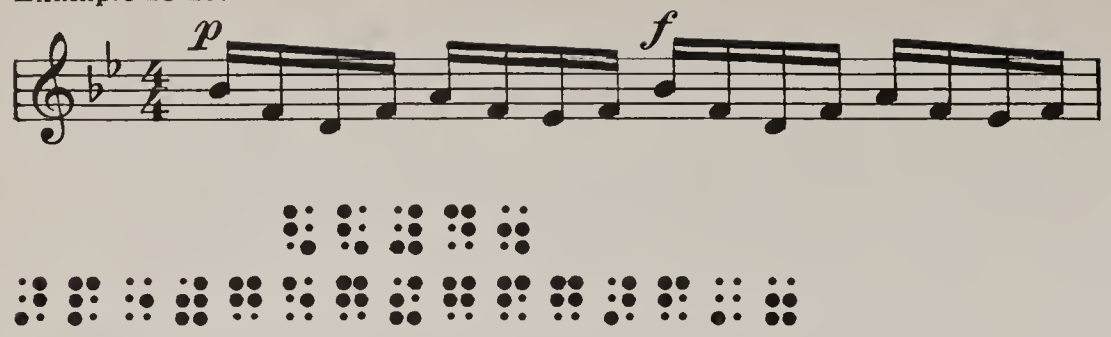
5. **Repetition with a Different Expression Mark.** In Example 18-18, because expression marks in the second half of the measure duplicate those in the first, only a repeat sign is needed. In Example 18-19, however, the new expression must be shown preceding the repeat sign.

Example 18-18.



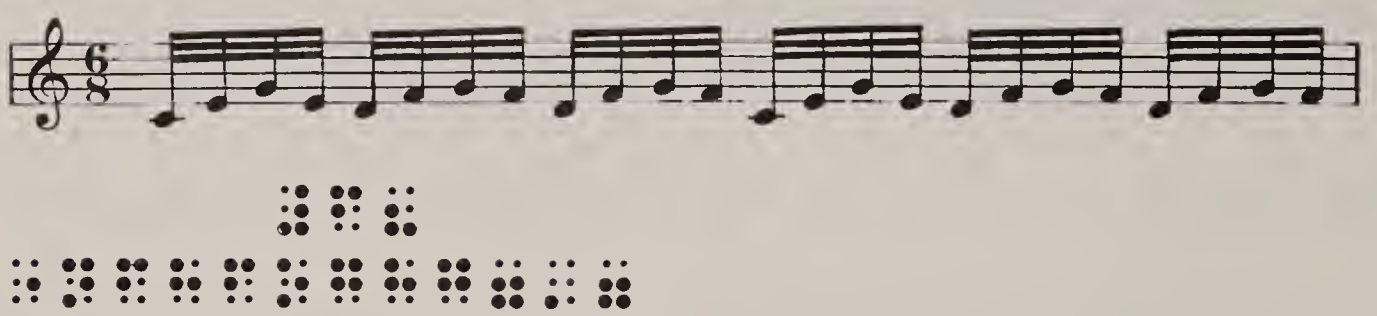


Example 18-19.



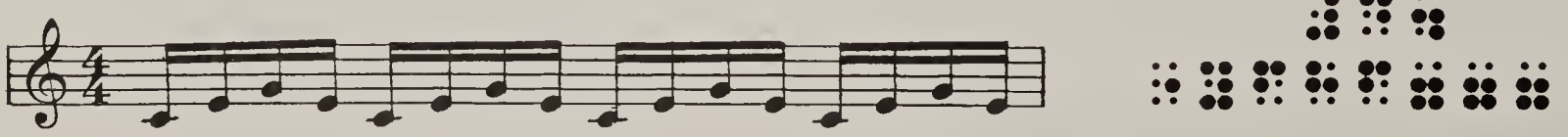
Consecutive Part-Measure Repeats of Unlike Value. Consecutive repeat signs in the same measure represent repetitions of the same value. However, it is possible to show consecutive repeats of differing value by brailling a dot 3 between the adjoining repeat signs. The dot 3 is the reader's signal that the repeat which follows it is to cover a larger rhythmic unit than the preceding repeat. Repeats after a dot 3 usually cover at least a full beat in simple or compound meters. In Example 18-20 for instance, the third beat is a repetition of the second; in addition, the entire last half of the measure is a direct repetition of the first half. These two consecutive repeats of differing value can be shown by brailling a dot 3 between two consecutive repeat signs, as shown below. If brackets, expression marks, etc., have to be brailled between repeat signs of unequal value, the dot 3 is considered as a part of the first sign, rather than the second.

Example 18-20.



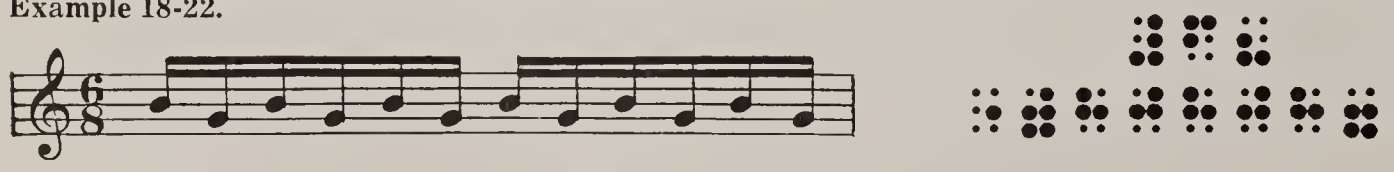
Generally speaking, it is desirable to keep all repeat procedures as uncomplicated and direct as possible. Usually, consecutive repeats having different values should be shown where chords, rather than single notes, are being repeated. In Example 18-21, for instance, after transcribing the four notes which constitute the first beat, one **could** show the repetition of the beat, then the repetition of a half measure, with two repeat signs separated by a dot 3. A much more simple presentation would be to show three one-beat repeats, as illustrated below. Not even one cell would be saved by using the former procedure, and neither would the beat be more clearly defined. If chords were being repeated, on the other hand, the dot-3 procedure for showing the repetitions would be of great help.

Example 18-21.



The following suggestions regarding two commonly encountered repeats, involving single notes, may be helpful. When the transcriber encounters a measure such as that shown in Example 18-22, he is presented with three choices in the matter of showing the repeats. It is considered preferable to write out the first half of the measure with no repeats, grouping the notes, and then to show a half-measure repeat. It would be possible, but not as desirable, to show either a string of five one-beat repeats or to show two one-beat repeats followed by a dot 3, and then a half-measure repeat. In either of these two latter cases, the notes could not be grouped.

Example 18-22.
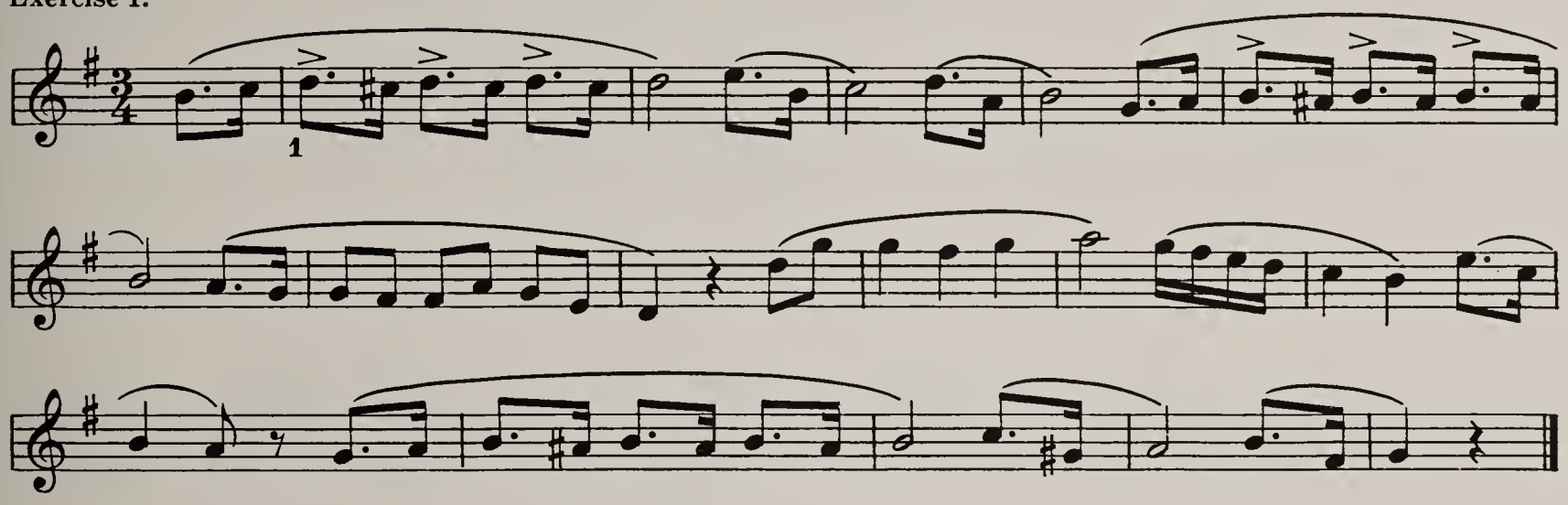


In regard to Example 18-23, it would be possible to use a repeat sign for the third beat; in that case the notes in the compound beat could not be grouped. Although the fourth beat is a repetition of the second and third beats, it is not considered desirable to commence a compound beat with a repeat sign, that is, when **all** of the compound beat would not be included in the repeat sign. Rather than showing only a single one-beat repeat, therefore, it is more desirable to show no repeats at all in this measure and to group the first six notes, instead, as shown below.

Example 18-23.

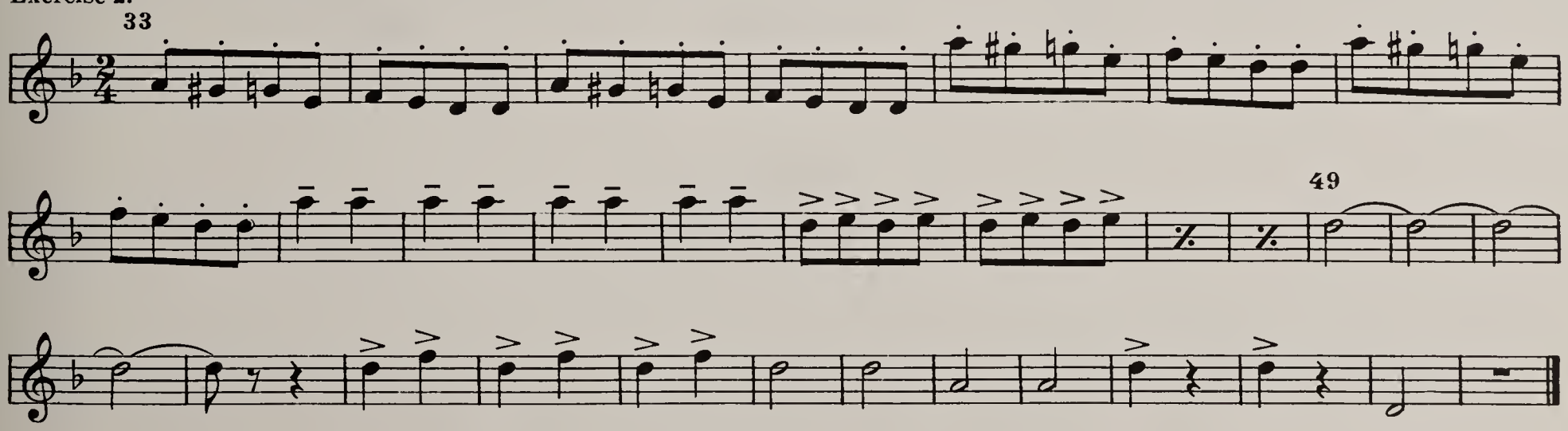


Exercises for Chapter 18
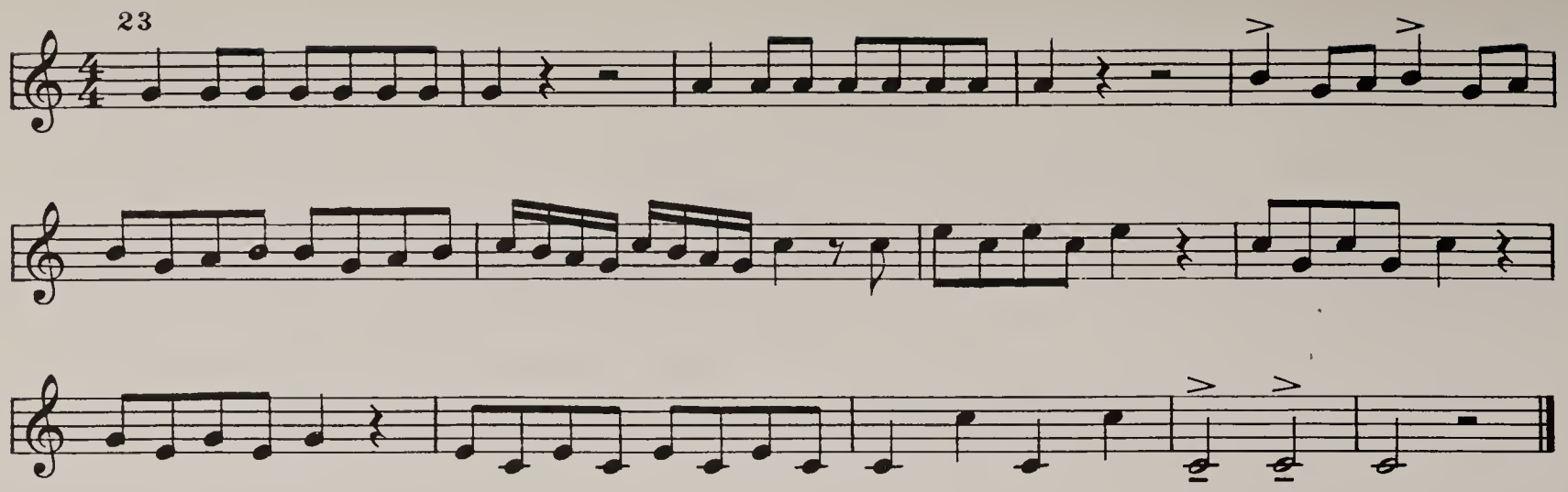
Exercise 1.
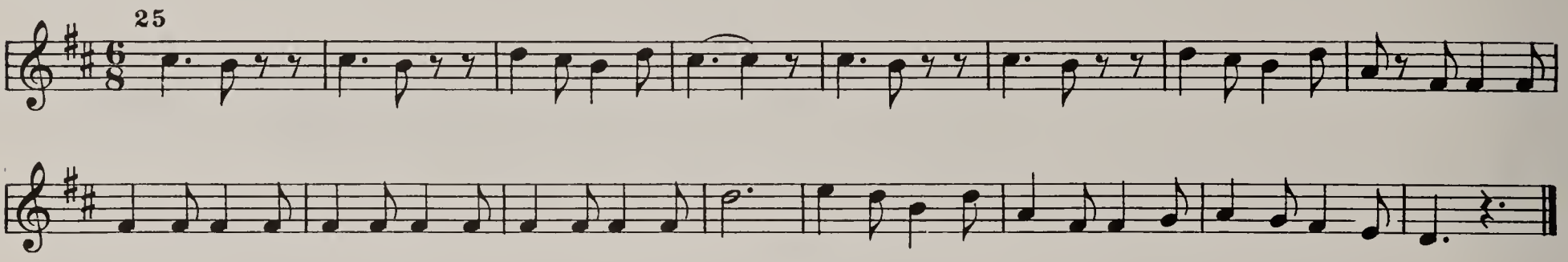


Exercise 2.



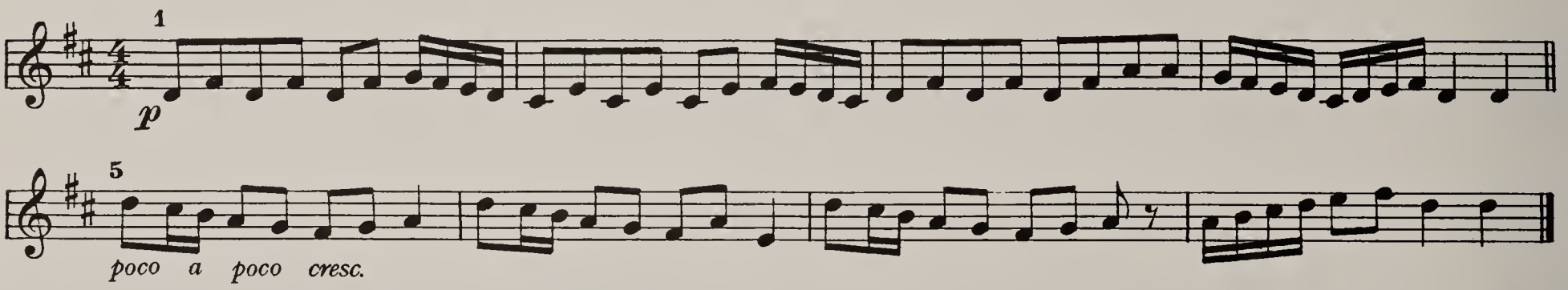
Exercise 3.



Exercise 4.



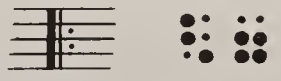
Exercise 5.

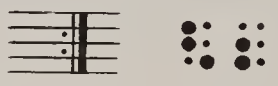


Chapter 19

PRINT REPEATS

Forward and Backward Repeats. The signs for a forward and a backward repeat are shown below.

Forward-repeat Sign: 

Backward-repeat Sign: 

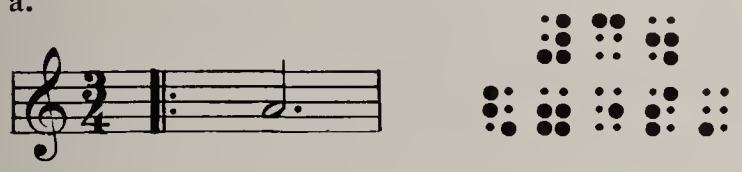
In print music these signs are composed of double bars and dots. Usually the braille signs can be memorized easily if they are associated with the two braille double-bar signs, because all four signs commence with the same symbol, dots 1-2-6. Some transcribers think of the second parts of the repeat signs as a "dropped g" and a "dropped b," respectively, associating the g with "**go** from this sign and repeat," and the b with "**back** from this sign and repeat." The first note following either sign needs an octave mark.

The forward-repeat symbol precedes all other signs in the measure. The backward-repeat sign is brailled after all other signs in the measure. No space is left between it and the preceding sign. A space must be left after the sign, however, unless it occurs during a measure which is afterwards completed in the same line of braille. In that case, it is followed by a music hyphen and a blank space, before the measure is completed. Thus it is treated like a double-bar sign.
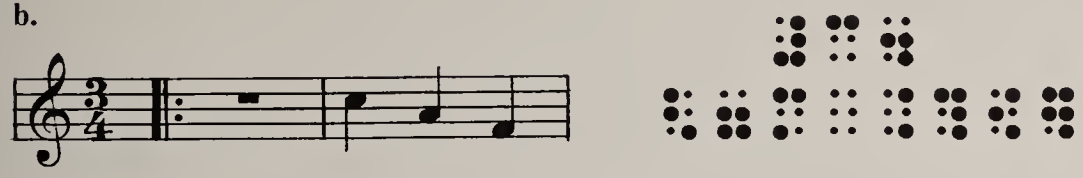
In Example 19-1 these two repeat signs are illustrated in conjunction with various other signs typically encountered with them in print notation.

Example 19-1.

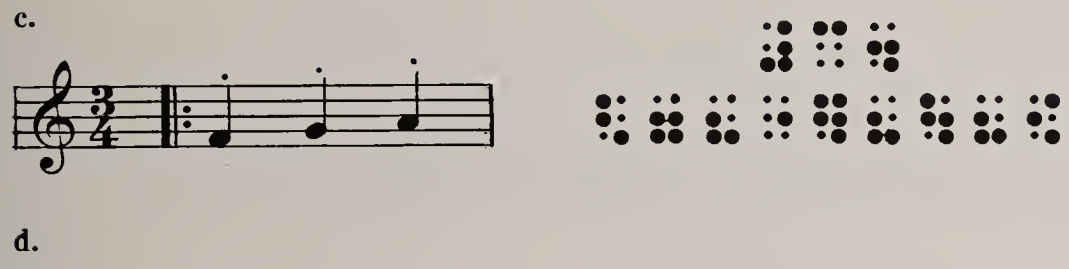
a.



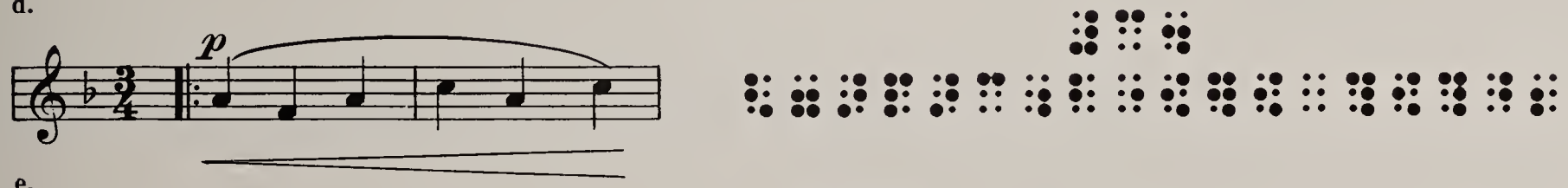
b.



c.



d.



e.



f.

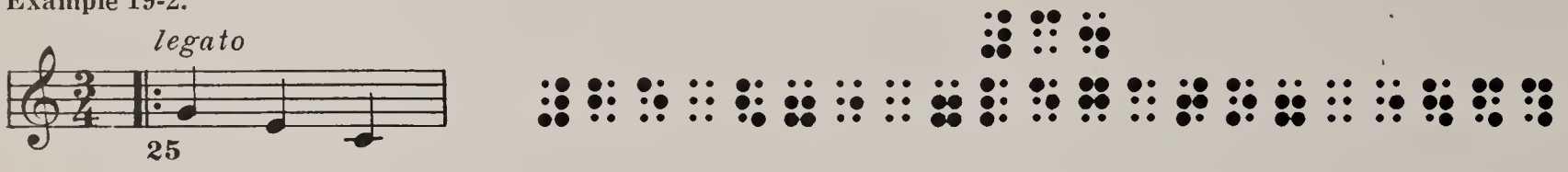


g.



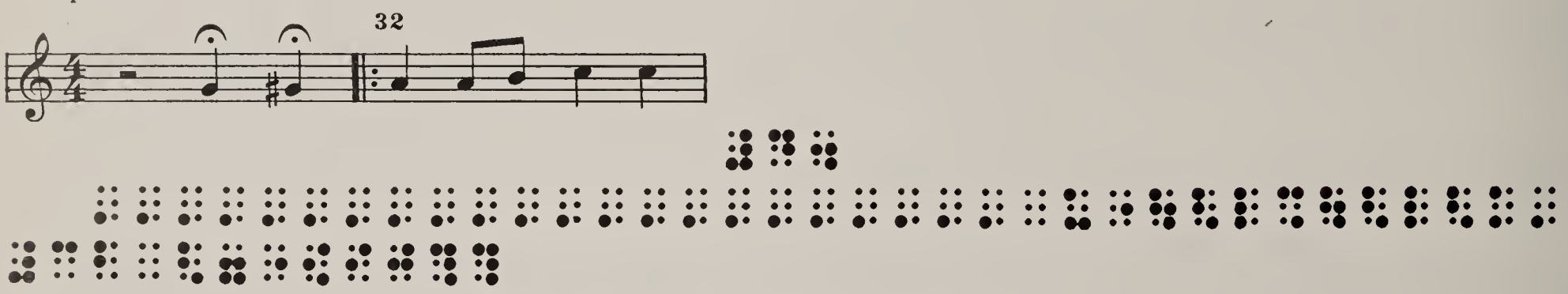
A parenthetical expression always stands between empty cells. In music for an orchestral part, when this type of expression is shown immediately to the right of the repeat sign, as illustrated in Example 19-2, the measure is interrupted following the repeat symbol by the music hyphen and a space. The expression is inserted, then the measure is resumed. Although no reference is made to this particular situation in the MANUAL, one must infer that this practice is correct in view of the MANUAL procedure for showing parenthetical expressions occurring within the measure. (In the case of keyboard music, however, where special factors influence the placement of certain signs, the expression in this situation would have to be placed on a free line, above the measure containing the repeat symbol, even though it refers to what follows the symbol and therefore, technically, should be enclosed within the forward and backward signs. This matter will be discussed further in a later chapter.)

Example 19-2.

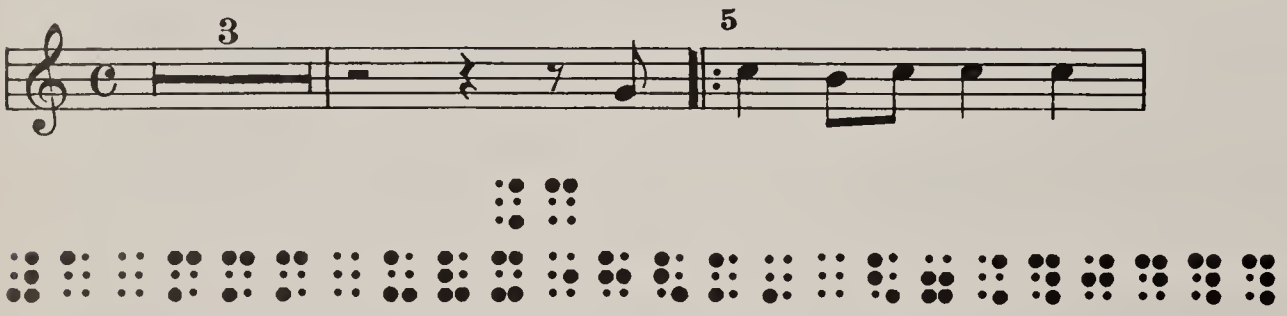


The forward-repeat sign generally signals the start of a new musical section of some kind. Consequently, unless the sign appears very near the beginning of the composition, or of a new movement, the transcriber should try to start a new segment at this point. In some orchestrations, however, these particular signs are shown so frequently that one cannot commence a new segment where each new sign appears, especially if the score consists mainly of rests during the repeats. In Example 19-3 one would want to start a new segment where the sign occurs at the beginning of Measure 32. (In the braille illustration, dot 3's represent omitted music text.) In Example 19-4, however, there is no cause to do so since the sign occurs very near the beginning of the piece.

Example 19-3.



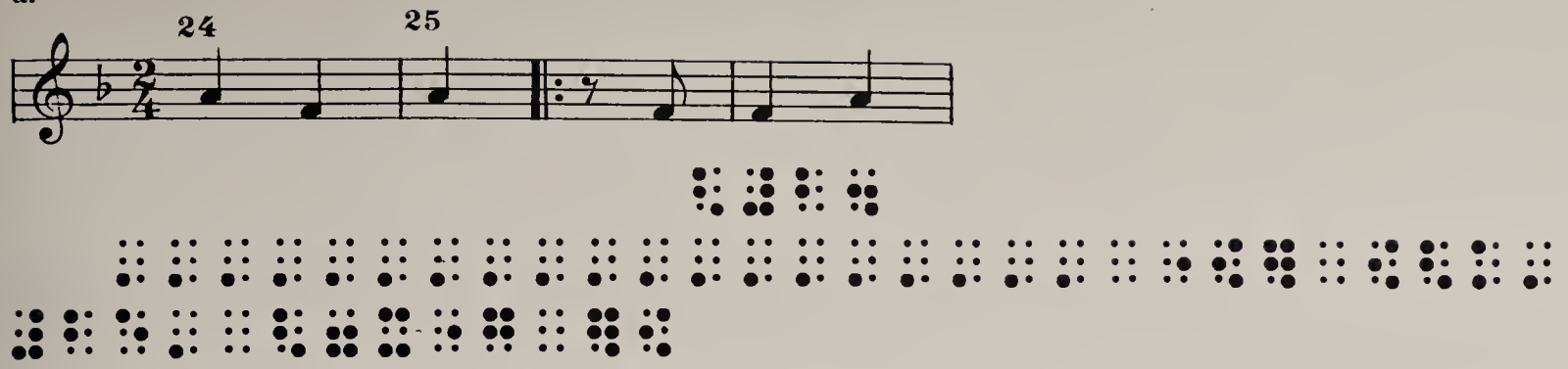
Example 19-4.



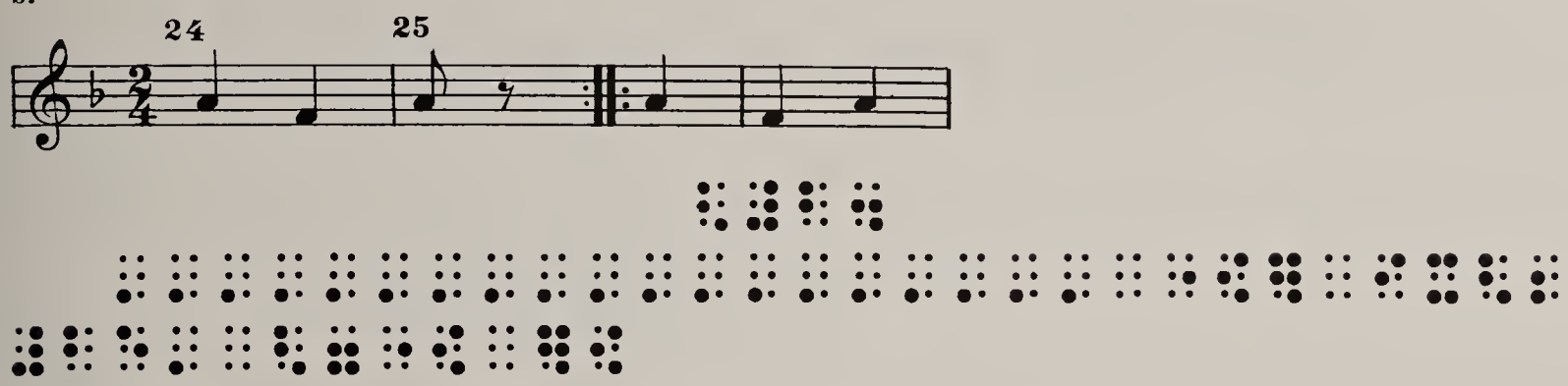
In print, if the forward-repeat sign is shown preceded by music on the same line of staff, the sign serves two purposes for the sighted reader: it marks both the beginning of the new section and the end of the previous one, without any other bar line being used for the latter purpose. In braille, however, the transcriber himself must supply a light double bar to mark the end of the previous section. In Example 19-5a, therefore, a double bar should be brailled after the first note in Measure 25, although one is not actually shown in the print. If the measure were to continue on the same line of braille, the bar would have to be followed by a dot 5 and a blank cell. In this example, however, a new segment should be started where the opening repeat symbol appears, in the second half of Measure 25. In those cases where a backward-repeat sign happens to end the previous section, as in illustration b, no other bar is needed, because the repeat sign itself acts as a bar.

Example 19-5.

a.

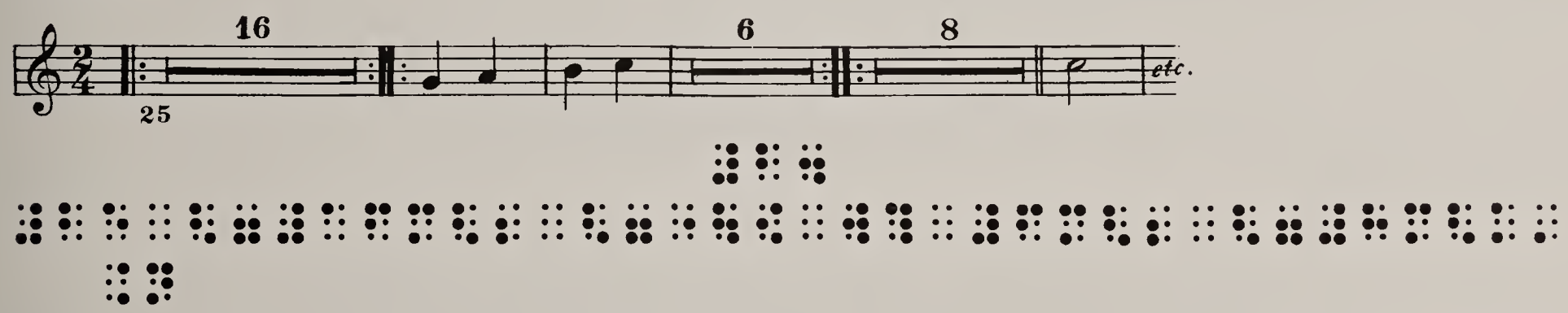


b.
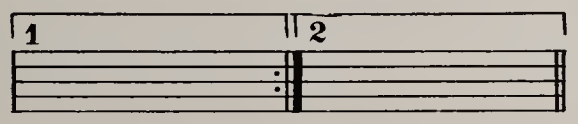


Example 19-6 calls attention to the fact that, in print music, where these two particular repeat signs are adjacent they are shown "back-to-back" with no space between them. The braillist must remember to space between them, however, in those cases where they must be placed consecutively on the same braille line. This example illustrates an orchestral part where the signs occur very close together, and all of them must be placed within the same segment. The segment starts with Measure 25.

Example 19-6.



The backward-repeat sign signifies the end of a section of music (unless it is followed immediately by a second-ending sign), and one should try to start a new segment with the following measure, unless the sign recurs with great frequency.

First and Second Endings (Prima e Seconda Volta). The signs for first and second endings are shown as follows:

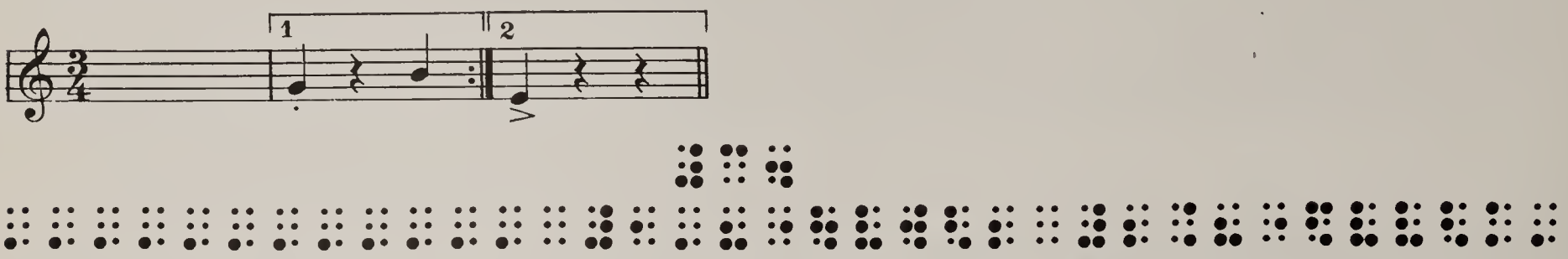


First-ending Sign:

Second-ending Sign:

These signs are shown in braille with the numeral sign and the specific number, placed in the lower two-thirds of the cell. Each is brailled before any other sign in the particular measure where it occurs. A space must not be left after either sign because a space would nullify the meaning, and the braille copy would then read: "repeat measure number 1" or "repeat measure number 2," respectively. The endings may consist of one or more measures. All of the first ending is brailled first, followed by the second. A space is left after the backward-repeat sign that is shown at the close of the first ending. The first note following either sign must have an octave mark. Each sign is followed by a dot 3 if the next character contains a dot on the left-hand side of the cell. In Example 19-7, therefore, a dot 3 is needed following the first-ending sign, but none is needed following the second-ending sign. In this example it is assumed that the endings occur toward the end of the braille line. Dot 3's represent omitted music text.

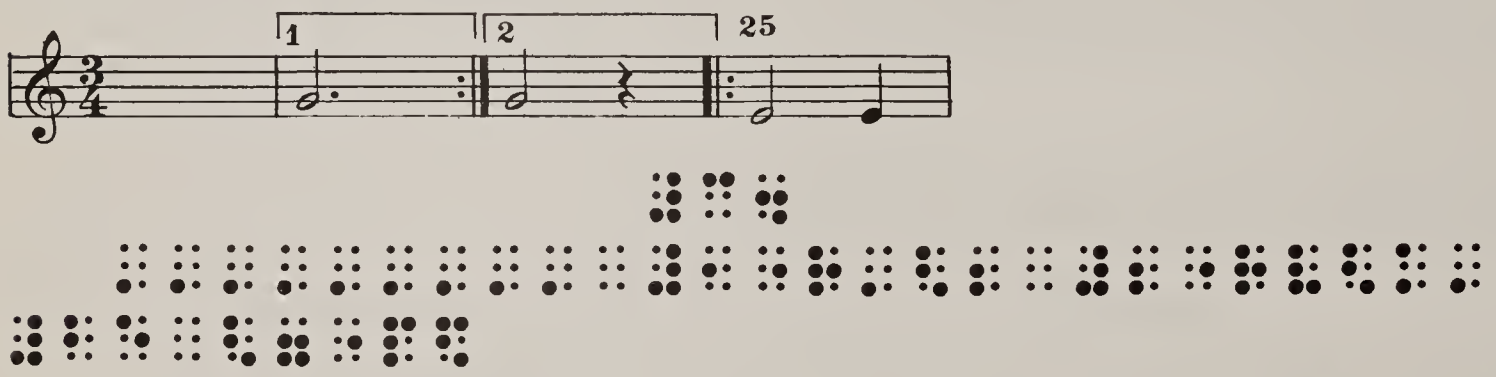
Example 19-7.



Music which comprises a first-ending section is terminated with a backward-repeat sign, which acts as a double bar. Music comprising a second-ending section must also be terminated with a double bar, light or heavy, according to the print. However, if the print happens to show a new forward-repeat sign immediately adjacent to the close of the second-ending passage, and on the same line of staff, the transcriber once more is cautioned that he will have to add a double bar to terminate the second ending, because no terminal bar will appear in print.
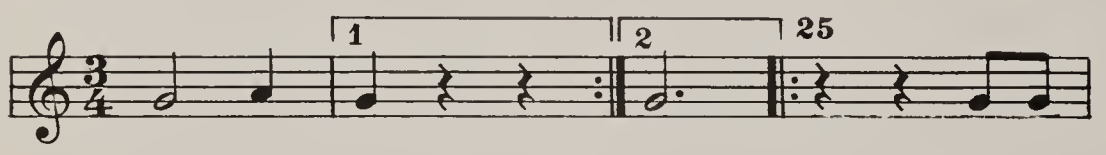
Generally, a musical section ends at the close of a second-ending passage. However, if the composition continues beyond this point, one should try to start a new segment with the following measure (or part measure), under normal conditions. In Example 19-8 a new segment is started at Measure 25, where the forward-repeat sign occurs. The music of the previous measure, comprising the second ending of a previous repeat, should be following by a light double bar, although one does not appear in the print.

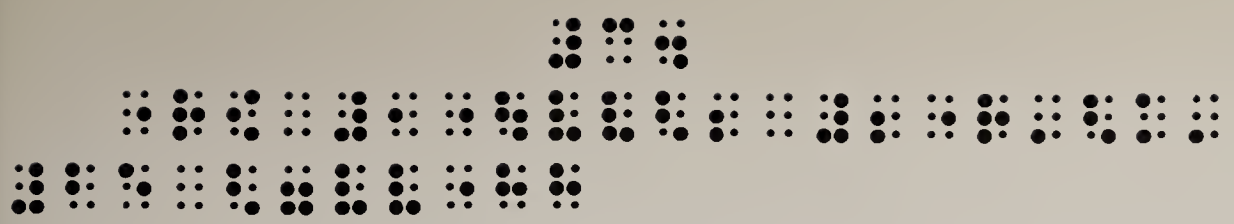
Example 19-8.



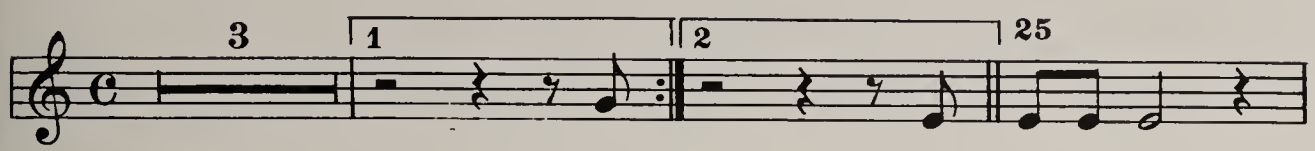
Three typical examples are now presented for practice. In Example 19-9 a double bar must be added after the second ending. In Example 19-10 the light double bar following the second ending appears in the print and is brailled accordingly. In each of these examples one would want to start a new segment with Measure 25. In Example 19-11 the composition ends after the second ending, and the heavy double bar, shown in print, is brailled.

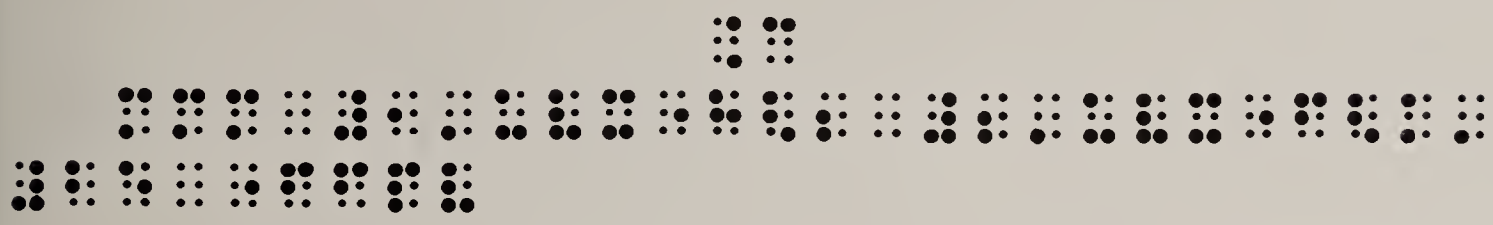
Example 19-9.



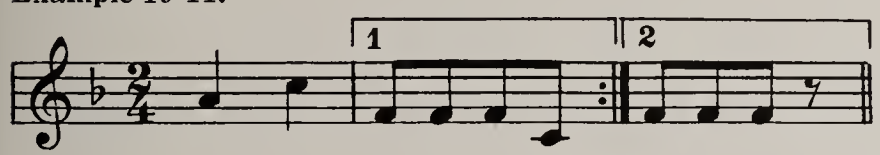


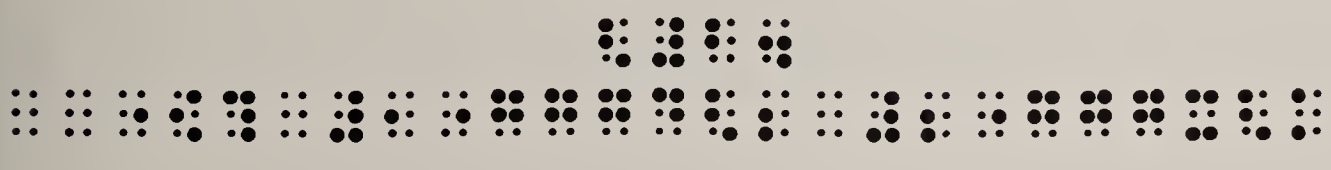
Example 19-10.





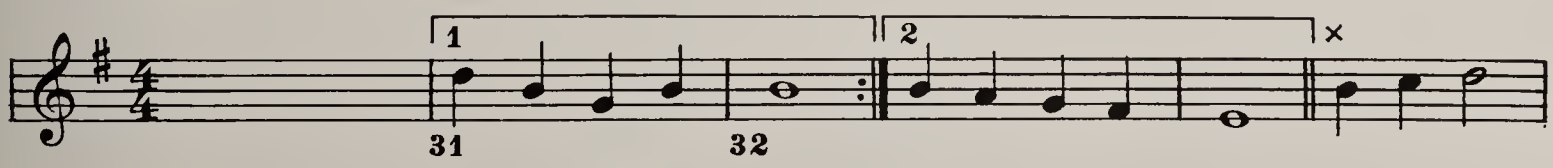
Example 19-11.

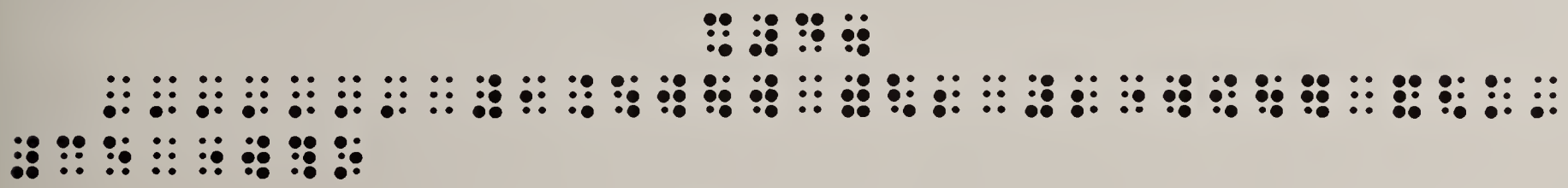




Numbering the Measures of a First and Second Ending. Where actual measure numbers appear throughout the printed copy, the measures in the second ending are given the same numbers as those in the first, because they are played alternately, not consecutively. When brailling music which is marked with printed measure numbers, one should follow the same numbering in the transcription, so that the print and braille copies will agree. (A transcriber's note to that effect might be helpful.) However, general braille procedure always has been to give these particular measures consecutive numbers, and readers are accustomed to this practice. Where no numbers are shown in the print, it would be better to follow this braille precedent. In Example 19-12, therefore, the measure that is marked with a cross should be numbered 33, provided that measure numbers are shown in the print copy, but should be numbered 35 if no print numbers are given and general braille procedure is being followed, as shown here.

Example 19-12.



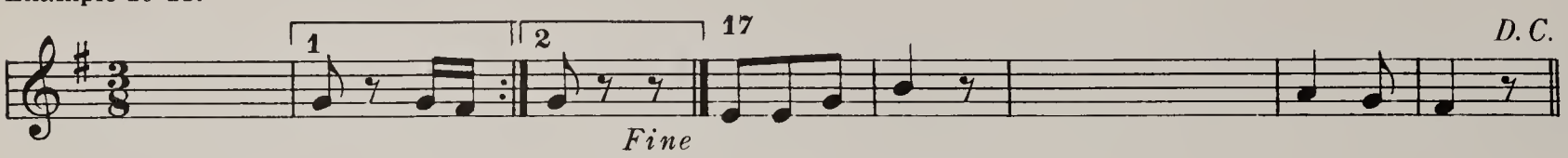


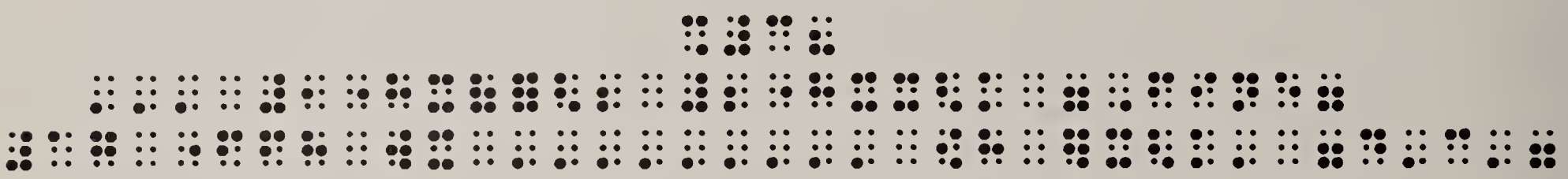
Da Capo or D.C. Repeats (Repeat "from the beginning"). Two specific locations are marked for a Da Capo repeat, the place where the passage ends, and the place where it is to be repeated, or the "point of return." The beginning of the passage is never marked, of course, because it always coincides with the beginning of the composition or of a movement. In print, the word "Fine" usually marks the end of the passage. The abbreviation "D.C." or words "Da Capo," with or without the addition of "al Fine," direct the repeat.

The directions for a print Da Capo repeat are transcribed as literary, parenthetical expressions, following the double bar which always is present at these particular points. Generally, a heavy bar is shown following a Fine and a light bar at the point of return. The words, or abbreviations, may be printed after, before, above, or below the bar, according to the space available, but they are always brailled after the double bar. The bar and expressions are separated by a space. The "Fine" is brailled with a capital letter. Neither the "al" nor the abbreviation is capitalized, and a dot 3 is used in place of each period in the abbreviation. It is desirable to start a new braille segment following a Fine.

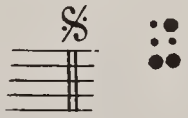
Example 19-13 illustrates the focal points relative to a Da Capo repeat. Long passages cannot be presented in the examples shown here, and the music between focal points is omitted on the staff. Dot 3's are used to represent the omitted music text in the braille illustrations.

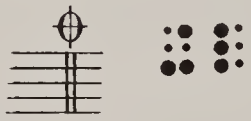
Example 19-13.





Dal Segno or D.S. Repeats (Repeat "from the Sign"). The student was introduced to the braille Segno sign in a previous chapter. The identical symbol is used to represent the print Segno sign. Both are shown below, together with the sign for an Encircled Cross.

The Segno Sign: 
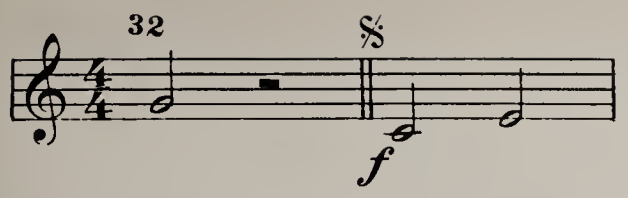
The Encircled-cross Sign: 

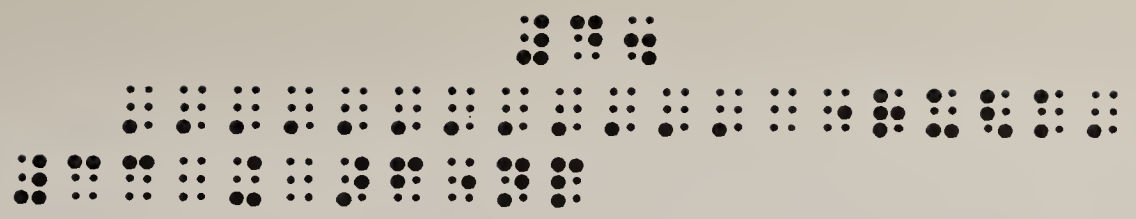
Three locations are marked for a Segno repeat: the beginning of the passage, the end of the passage, and the place where it is to be repeated in the course of the music. The third location may be called "the point of return". In print, these locations are marked in the following manner. The first location is marked with the Segno symbol, which resembles a capitalized letter "S" with a line through it, shown above the staff. The second location is marked in one of three ways (with the word "Fine," with an encircled cross shown above or below the staff, or with a fermata sign placed over a double bar) according to whether the composition ends after the repeat has been made or continues to some new section of music, such as a Trio or Coda. The third location is usually marked, with a **phrase,** in direct accordance with whichever mark was used for the second location: namely, "D.S. al Fine", "D.S. al ⊕", or "D.S. al. 𝄐". Sometimes full words are used. (If the repeat ends with a "Fine", the third mark may occasionally be the abbreviation "D.S." only.)

When a **phrase** directs the repeat in the manner just described, the MANUAL indicates that all print directions for the second and third locations are to be transcribed verbatim. In this case, the braille disposition for the Segno passage and its repetition is as follows:

1. **Marking the Beginning of the Segno Passage.** The Segno sign is transcribed between empty cells, preceding the first measure of the marked passage. (If a signature must also be shown here, it precedes the Segno sign.) In the event that a forward repeat is shown at the same location, however, the Segno is followed by the repeat sign with no intervening space. A new segment usually should be started at the point where a print Segno passage commences, because the sign indicates the start of a new musical section of some kind. The sign will thus be placed near the margin where it can be located more easily, a very necessary consideration in regard to this symbol. The note following the sign needs an octave mark. In Example 19-14 the Segno is shown at the beginning of Measure 33.

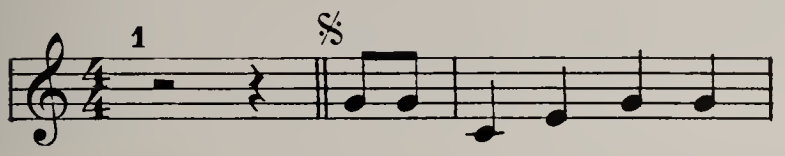
Example 19-14.





Where the sign occurs near the beginning of the composition, it is not necessary to start a new segment with the sign, of course. In Example 19-15, for instance, the Segno commences with the fourth beat of the first measure. The measure is interrupted following the double bar by means of a dot 5 and a space; the Segno is shown, followed by an empty cell; then the remainder of the measure is brailled.

Example 19-15.



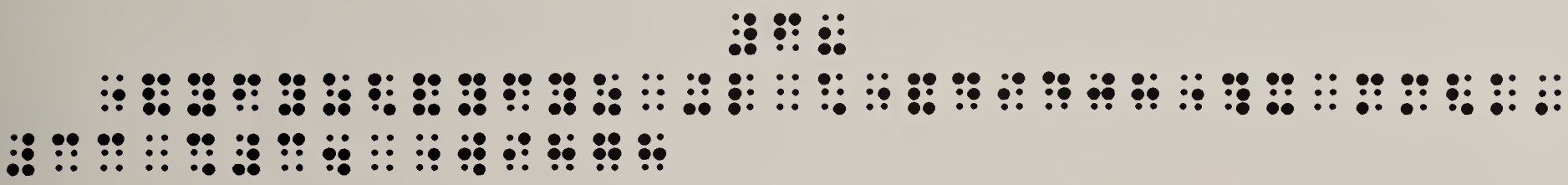


If any doubling is in progress when a Segno is reached, it should be re-marked with the first note after the sign. Numeral repatts may be used within a Segno passage (or a Da Capo) if all the measures to which they refer are part of that passage.
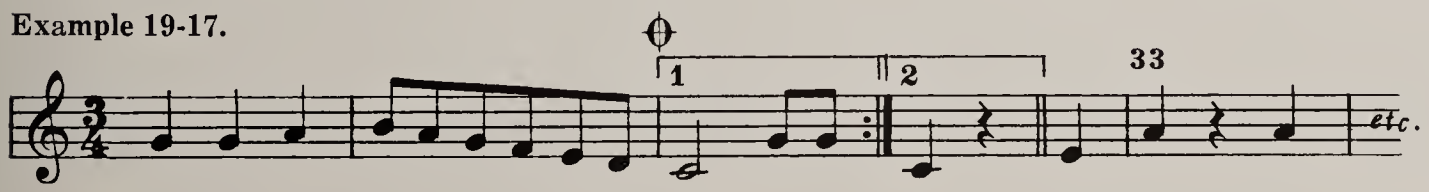
2. **Marking the End of the Passage.** Where the end of the passage is marked with a "Fine", the word is brailled according to instructions given earlier in this chapter. Where the end is marked with an encircled cross, the cross sign, placed between empty cells, is brailled following the last note in the passage to be repeated (the note to the left of the sign). Whenever the cross sign is used in this particular manner, it must be preceded and followed by a space in order to be interpreted correctly by the reader. Unless a double bar is present at this point, marking the end of a musical thought or section, it is usually not appropriate to start a new segment here. If a double bar is present, the opposite is true, and the cross is brailled after the bar. Examples 19-16 and 19-17 illustrate the use of the cross sign.

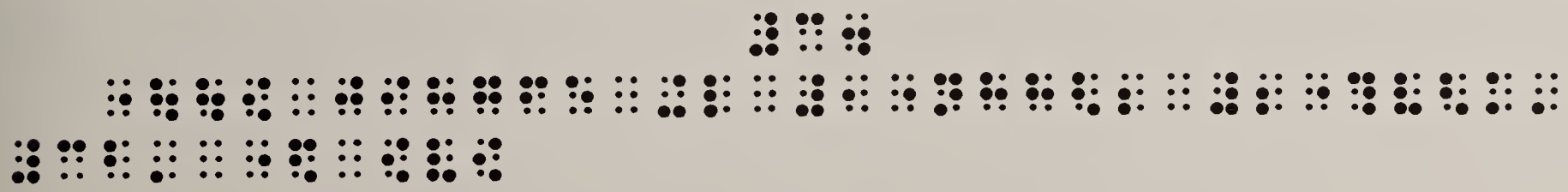
Example 19-16.
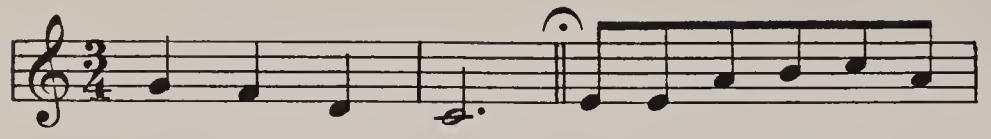




Example 19-17.

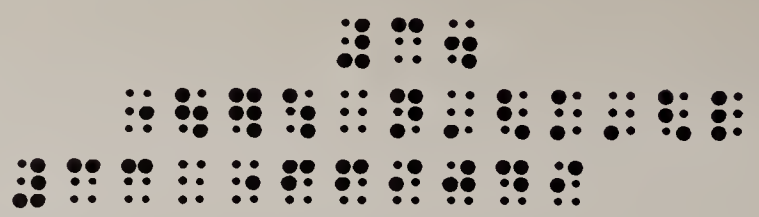




Where the end of the passage is marked with a fermata over a double bar, the sign is brailled following the bar, without spacing, according to instructions previously given in regard to the fermata. The following example is illustrative.

Example 19-18.

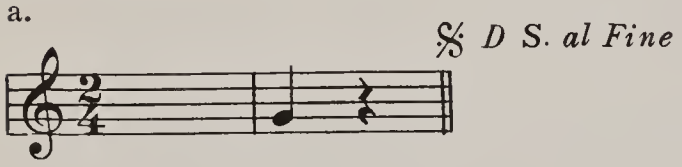


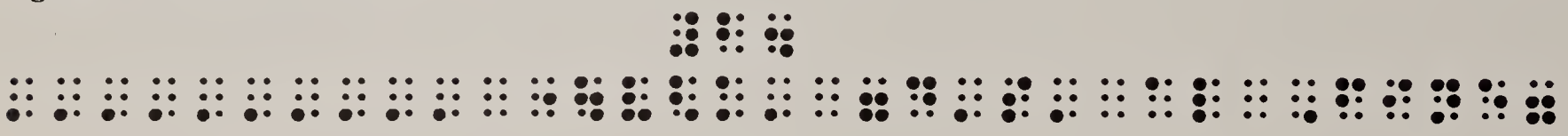


3. **Marking the Point of Return.** No matter which phrase directs the repeat, each is brailled as a literary, parenthetical expression, the braille symbol for the cross or fermata being used as either occurs. The letters of abbreviation are uncapitalized and unspaced; dot 3's replace the periods. The phrase is preceded by a double bar. In addition to the phrase which directs the repeat, the print sometimes shows a second "S" sign above the staff at the point of return, which acts as a very effective sight-reading aid. If this second Segno sign is present, it is not shown in the braille copy. The following example contains illustrations of three different phrases directing the repeat of a Segno passage. (If, by any chance, the Segno passage contained two fermatas, the one shown at the point of return would have to be preceded by the bar symbol.)

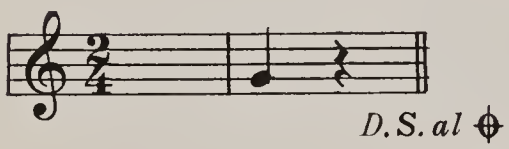
Example 19-19.

a.



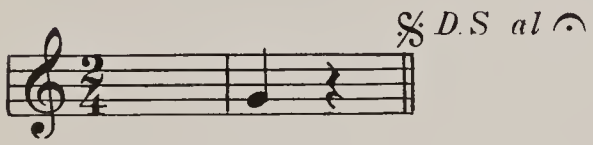


b.





c.





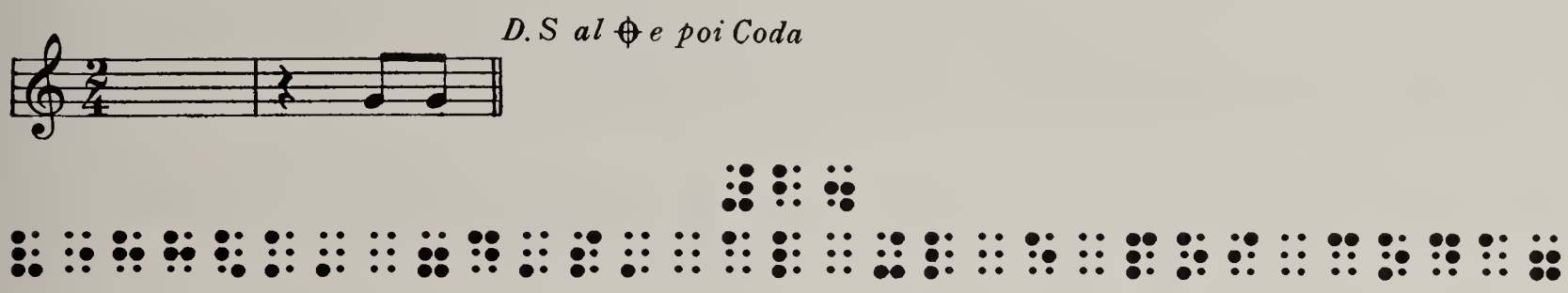
In those cases where a "Fine" marks the end of a print Segno passage and the point of return is indicated by the letters "D.S." alone, the letters should be brailled in parentheses. Although the use of parentheses is indicated for the print Da Capo only, the MANUAL'S implication in this instance, as in others, is that instructions given for one situation should be applied to others which are similar in all respects.

Example 19-20.



Frequently, at the point of return, further directions are given which instruct the reader where to proceed once the repeat has been accomplished. These directions also should be included in the parentheses, with symbols being used as they occur. Some examples are "D.S.. al 𝄐 e Trio" (from the Segno sign to the fermata and Trio) ; or "D.S. Polka al ⊕" (from the Segno sign in the Polka to the cross). One such direction is illustrated in the following example (from the Segno sign to the cross and then Coda).

Example 19-21.



When the music proceeds to a Coda, a second cross sign is often shown at the beginning of this section, to act as a visual aid; if so, this introductory cross is not shown in the transcription. Separate sections, such as those forming a Coda or a Trio, usually are clearly labelled in the print. In a transcription of an orchestral part, if the section is quite short, the label usually is placed in parentheses at the margin, and a new segment is begun at that point. However, if it is of some length, or if a change of signature occurs at that point, the title and signature may be centered, minus parentheses, as for a new movement.

Sometimes, when the editor has wanted to save space, a veritable maze of signs and directions is encountered at the second and third focal points. This usually is true in those situations where the Segno passage is to be repeated not once but several times at different intervals throughout the composition, with first and second endings applying at the conclusion of some repetitions but not following others. In such a case, one may find it necessary to include a transcriber's note giving some additional directions to indicate correctly the course of the music. If such a complicated situation were to be encountered in a piece for a school child, it might even be better to omit the Segno marks altogether in his transcription and to show the repeat with measure numbers.

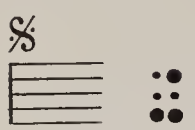
According to the MANUAL, where a **symbol** marks the end of the passage, if the point of return is not marked by a phrase, but by the abbreviation "D.S." only, both the symbols and the letters are omitted. The braille termination sign (dots 1-6) presented in Chapter 17 is substituted for the symbol at the second focal point, and the braille "return" sign (dots 5, 3-4-6), presented in the same chapter, is substituted for the abbreviation at the third focal point, to direct the return. In other words, the braille Segno signs are substituted for the print signs.

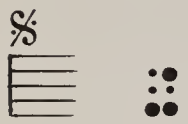
In print music, however, where a symbol marks the end of the passage, the point of return is usually marked with a **phrase,** not with an abbreviation alone. Therefore, in such cases, one cannot use the substitutions just mentioned. One cannot direct the reader to repeat "from the Sign to the cross and then Coda", for example, if no cross sign has been transcribed. Thus, one should check the third point of reference before marking the second one. It should be made very clear, however, that whenever a transcription is being made for someone who is not interested in having all the print detail included, the braille signs just mentioned can be substituted, very effectively and easily, to direct the course of the music correctly. The print signs and directions at the second and third locations then are omitted entirely.

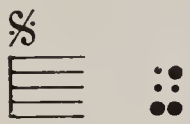
The following chart is presented as a reference guide regarding print Segno directions, as they usually are encountered in music of a general nature. It should be understood that these relate to a verbatim transcription of the print.

Review Chart of Print Directions for a Segno Passage and its Repetition

Beginning:

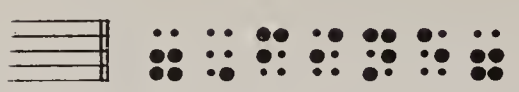


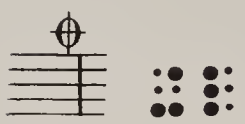




End:

Fine

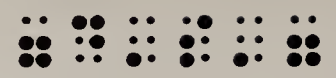






Point of Return:

(1) *D. S.*



(2) *D. S. al Fine*



D. S. al ⊕



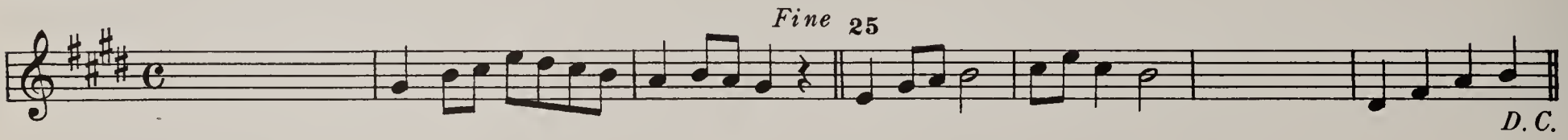
D. S. al 𝄐
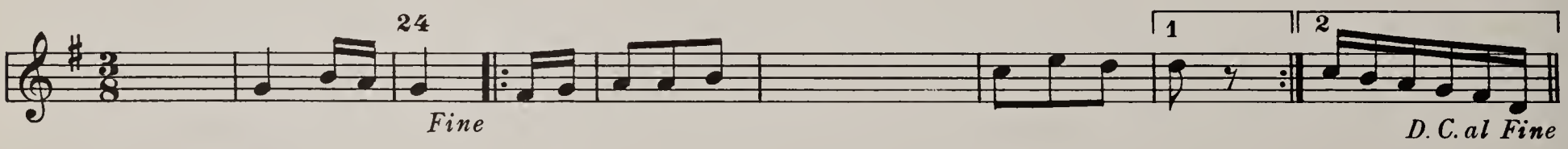


Exercises for Chapter 19

Directions for Exercises. Only the focal points can be presented in the following exercises. Therefore, the student is requested to use a single set of three dot 3's, spaced, to represent the omitted music text in each instance. Empty portions of staff represent many measures of omitted music text. Pertinent measure numbers to be taken into consideration are shown in small print. Where omitted text is indicated at the beginning of an exercise, the dot 3's should start in the third cell of the line.
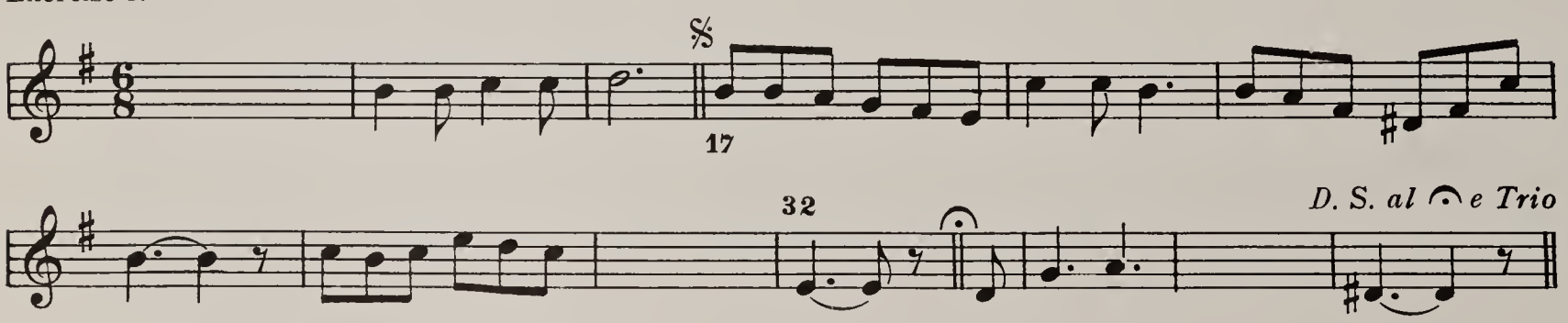
Exercise 1.



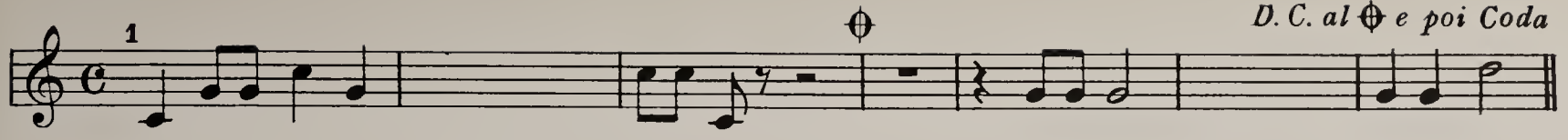
Exercise 2.
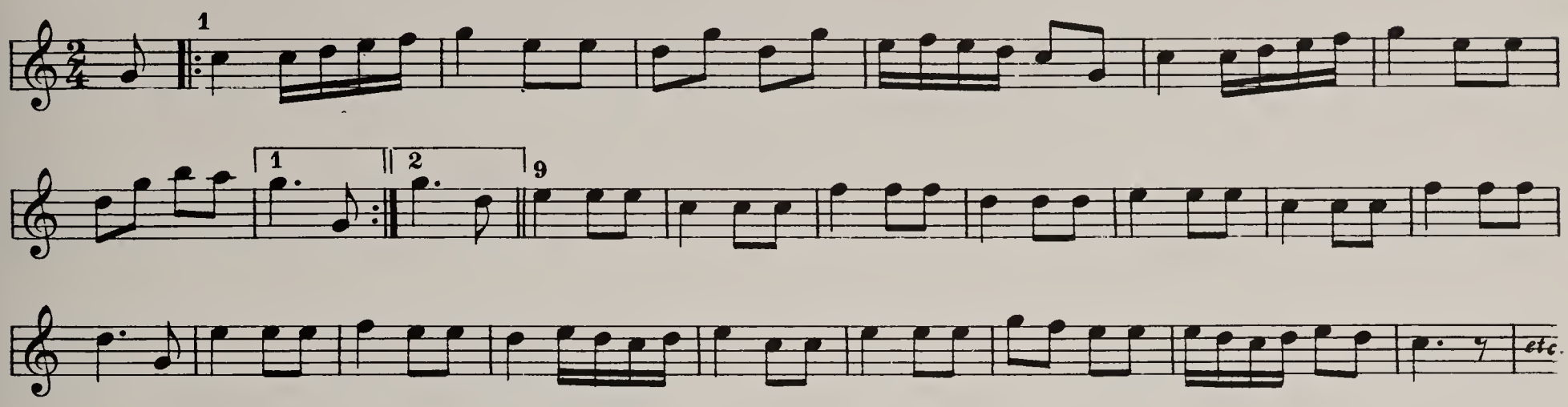


Exercise 3.



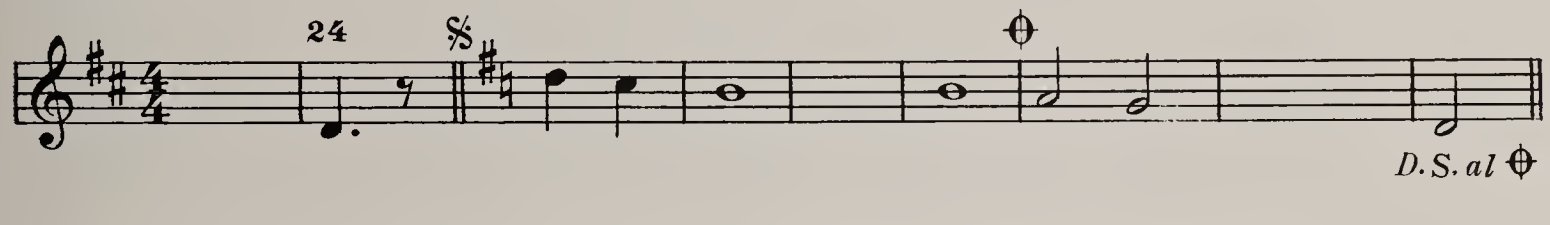
Exercise 4.



Exercise 5.



Exercise 6.



Chapter 20

FRACTIONING, TREMOLO, AND ORNAMENTS

Fractioning (Note Division). When a printed note is accompanied by signs indicating that it is to be divided or fractioned into multiple notes of a specified smaller value at the time of execution, the braille fractioning prefix (dots 4-5) is transcribed after the note, together with a second sign defining the particular smaller value. Thus in all fractioning situations the first sign of the combination will remain constant; the second will vary according to the notation. The second halves of the combinations agree in dot arrangement with the signs used for the five finger marks. Only a dot or a finger mark separates a fractioning sign from the note.

Fractioning Signs are shown as follows. (See Table 13 in the MANUAL for 128ths.)

The Fractioning Prefix: ⠸

Signs for Dividing the Note into:
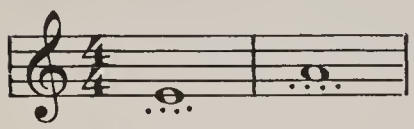
Quarters	Eighths	16ths	32nds	64ths
⠸⠼	⠸⠲	⠸⠶	⠸⠦	⠸⠴

The following two examples illustrate the use of fractioning signs.

Example 20-1.
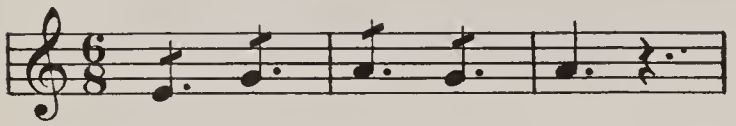


Example 20-2.

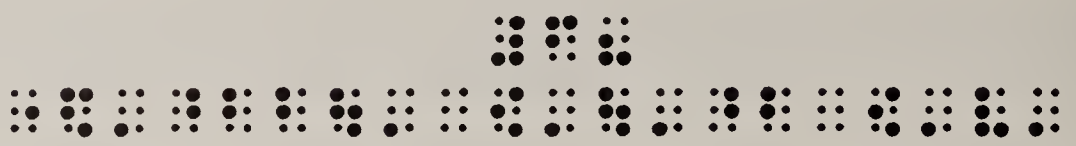




If four or more consecutive notes are shown with the same fractioning indication, as in Example 20-3, the doubling process may be used, but only the second half of the two-cell combination is brailled twice, where doubling commences. The end of the doubling is shown with one full sign placed after the last note to be affected.

Example 20-3.





In all transcriptions intended for general use, fractioning signs should always be transcribed exactly as shown. These signs are not particularly simple ones to read and apply, however. Therefore, a table of fractioning signs, and their interpretation, should be included in the transcription if there is reason to believe that the reader is not acquainted with them. When it is requested that fractioning signs not be used, the braille repeat sign can be used to replace the shortening device employed in the print. In Example 20-4, for instance, the print shows the first compound beat written in full; the second beat is abbreviated with a fractioning sign. If, for some reason, simplification were requested, as in music for pupils in the public schools, the second half of the measure could be shown with a repeat sign. In the transcription presented here, however, the measure is brailled as shown in the print.

Example 20-4.





The specific placement of fractioning signs when chords are being transcribed will be discussed in a later chapter.

Tremolo (Note Alternation). When the print notation indicates that two adjacent notes are to be alternated in tremolo fashion, in a particular smaller value, the tremolo prefix (dots 4-6), followed immediately by a second sign which defines the smaller value, is brailled between the two notes. Tremolo signs may be separated from the initial note only by a dot or finger sign; unlike fractioning signs, they may not be doubled.

Tremolo Signs are shown as follows. (See Table 13, in the MANUAL, for 128ths.)

The Tremolo Prefix: ⠨

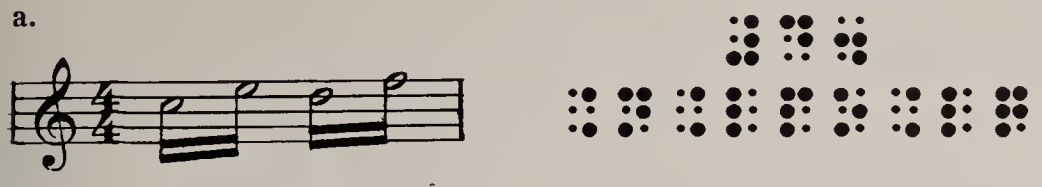
Signs for Alternating the Notes:

Eighths	16ths	32nds	64ths
⠨⠂	⠨⠆	⠨⠒	⠨⠖

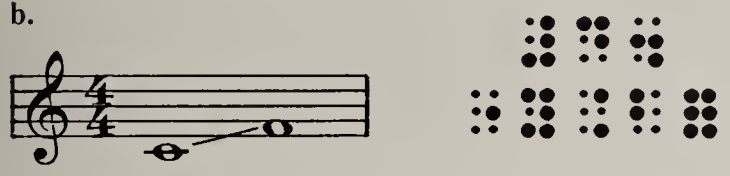
It should be noted that the **second** part of the tremolo sign indicating a 64th value does not follow the sequence pattern that is displayed in the second part of each of the three preceding signs, which resemble the 2nd, 3rd, and 4th finger marks, respectively. One would expect the second half of the 64th sign to be composed of dots 1-3, resembling the 5th finger mark, rather than dot 1. Tremolo signs are illustrated in Example 20-5.

Example 20-5.

a.



b.



How to use tremolo signs with chords will be explained in a later chapter.

Ornaments. Four simple ornaments are presented in this chapter: grace notes, trills, turns, and mordents. An ornament is brailled in front of the note it embellishes and should be placed on the same braille line with that note. An exception is made where an extensive succession of grace notes occurs, and it is not possible to place all of them on the line with the main note. An ornament is preceded by a word-sign expression or an opening bracket, but it is followed by an accent or similar symbol.

An ornament does not require an octave mark to be shown for the note that follows.

Grace Notes. The grace-note sign is the only ornament that may be doubled. Grace notes may not be grouped, and they should be brailled according to their true value in each case. The occurrence of grace notes will not interrupt any doubling that may be in progress, provided that the grace notes themselves also are affected by the particular doubling indication being shown. If they are not also affected, however, the doubling should be concluded preceding the grace notes and be restated following their transcription.

Grace-note Signs are shown as follows:

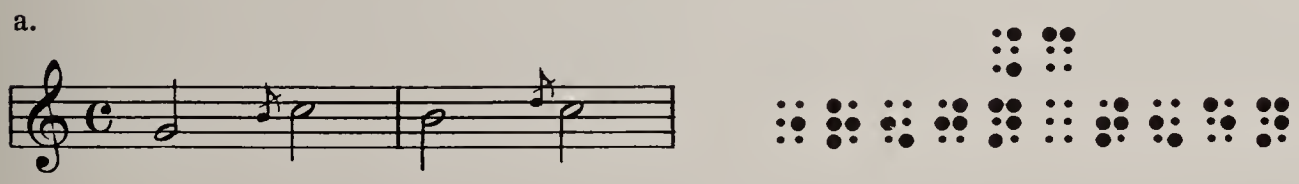
Short Grace Note (acciaccatura): 

Long Grace Note (appoggiatura): 
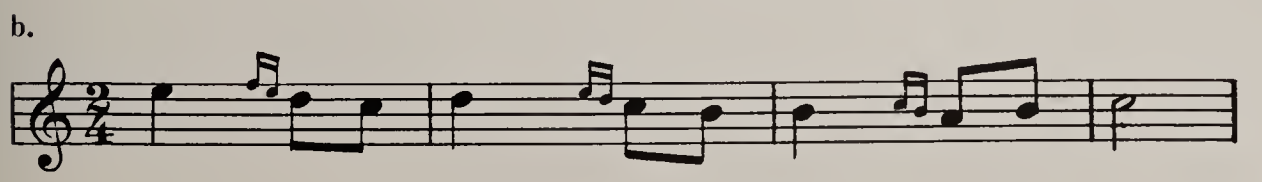
Example 20-6 illustrates short grace notes. The single, short grace note is printed as a small eighth note with a stroke through its hook. Two or more are printed as small notes, joined with ligatures. Example 20-7 illustrates long grace notes. (The eighth value should be carefully checked; it does not have the stroke through the hook.)

Example 20-6.

a.



b.



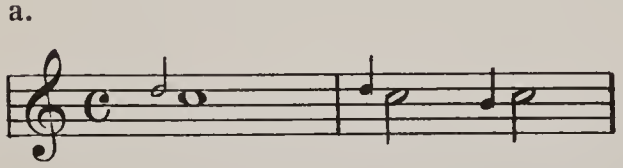
c.

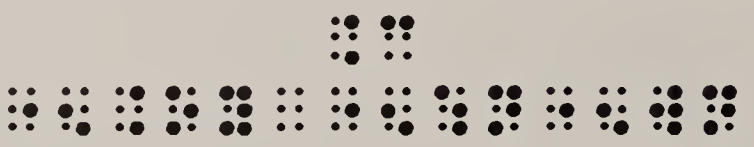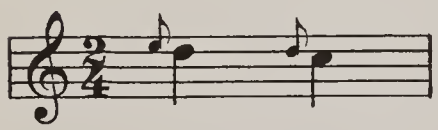




Example 20-7.

a.



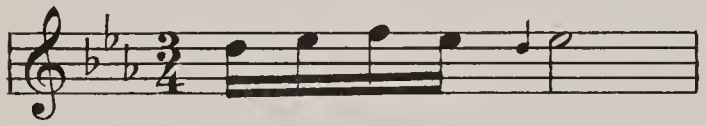


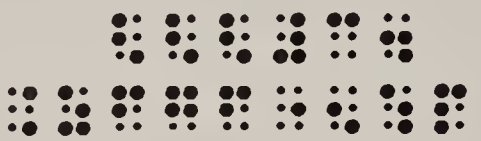
b.





c.
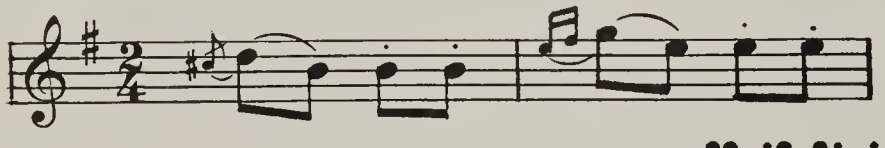




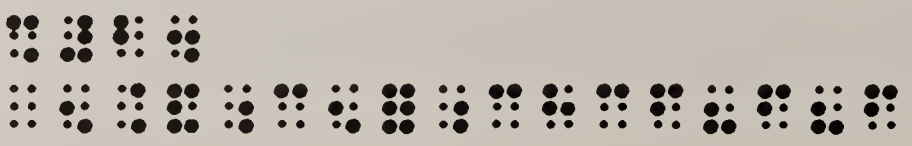
The Grace-Note Slur. Sometimes tiny independent slurs are shown in print with these diminutive notes, to act as a visual aid. If a facsimile transcription is being made, a special slur sign is used to indicate them. The sign is shown in the following manner.

Grace-note slur: 

This sign may be doubled; in that case, only the second part of the sign is written twice where doubling commences. One full sign is used to show where termination occurs. Generally speaking, only a teacher of sighted pupils would find this slur sign useful. If the inclusion of such minute detail about the ink-print notation is not desired, ordinary slur signs can be used for grace notes without affecting the authenticity of the directions for their performance, as is shown in Example 255 in the MANUAL. Grace-note slurs are not required as a part of facsimile detail in transcriptions made for the Library of Congress. Example 20-8 is presented to show the inclusion of the special slur.

Example 20-8.



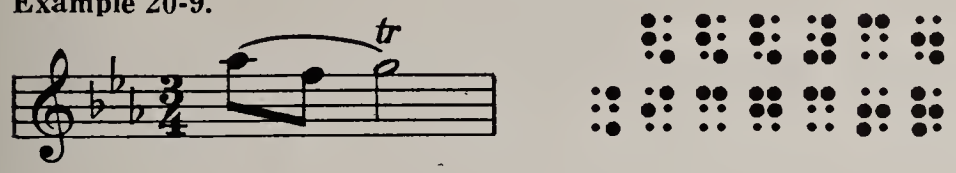


Grace notes should always be placed where they appear, even in those instances where they are printed at the close of a measure and the note they embellish is in the following measure.

The Trill. In print the trill may be indicated by the abbreviation or by the symbol, or both.

The Trill Sign is shown as follows: ⠒

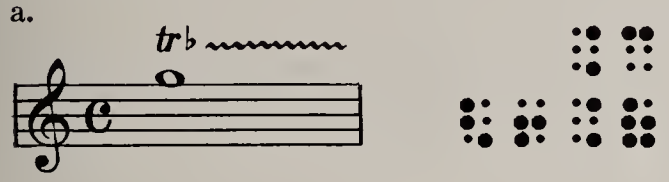
Example 20-9.



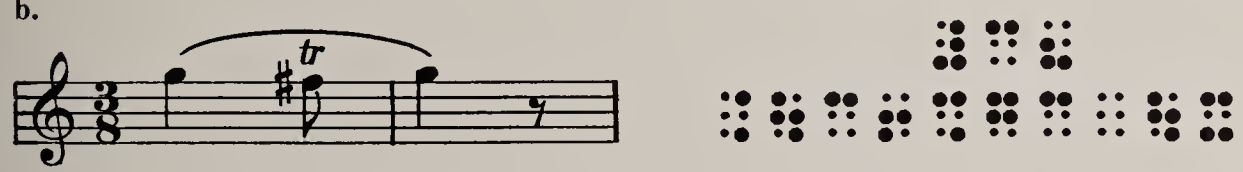
An accidental, shown in conjunction with an ornament symbol, affects an **auxiliary** note which is implied by the symbol but which does not actually appear in the notation. Therefore, such an accidental is brailled preceding the **ornament.** An accidental affecting the written note itself is brailled as usual, immediately preceding the **note.** In Example 20-10a the flat applies to the unwritten note, and the flat precedes the trill sign. In illustration **b** only the written note is inflected. In illustration **c** both trill and note are affected by accidentals.

Example 20-10.

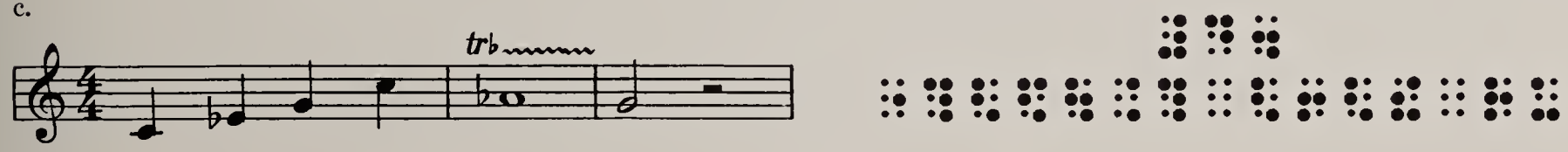
a.



b.



c.



Any fingering shown for the execution of an ornament is brailled in its proper sequence, after the written note, as shown in Example 20-11a.

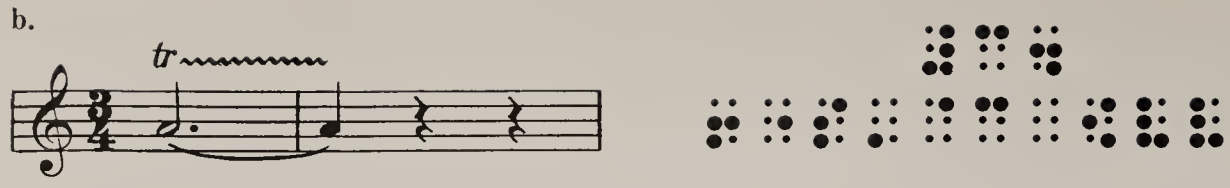
Example 20-11.

a.



If a trill sign extends over tied notes, the trill symbol is brailled once only, before the first note to be affected, as shown in illustration **b.** If a trill continues throughout a measure which is repeated consecutively, repeat signs and ties can carry the trill through the repeated measures, as shown in illustration **c.** In this case, it is desirable to show the trill sign again before the last note to be affected. This procedure should make the execution of the trill perfectly clear to the reader.

b.



c.



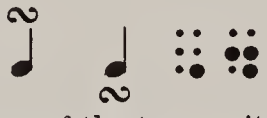
Turns. In print music, turns are shown in one of two locations: either between notes, or directly above or below a note, according to how the turn is to be executed. In braille, these two turns are indicated as follows:

The Turn:

Shown Between Notes:



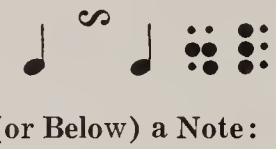
Shown Directly Above (or Below) a Note:



In print the **inverted** form of the turn, occurring in either of the two positions under discussion, is indicated by showing the sign either upside down, or more rarely, standing on end. In braille the **inverted** form of the turn, occurring in either of these two positions, is indicated by placing dots 1-2-3 immediately following the particular turn symbol being used. Inverted turns are shown in the following manner.

The Inverted Turn:

Shown Between Notes:



Shown Directly Above (or Below) a Note:

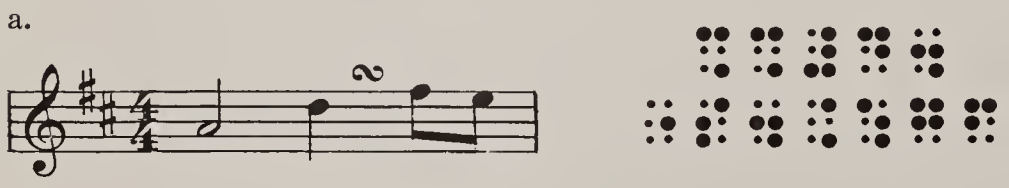


In reference to the inverted turn, it may help to keep in mind the following facts: dots 1-2-3 form the letter "l," the initial letter in the word "lower"; in an inverted turn, the **lower** auxiliary note is executed before the upper one.

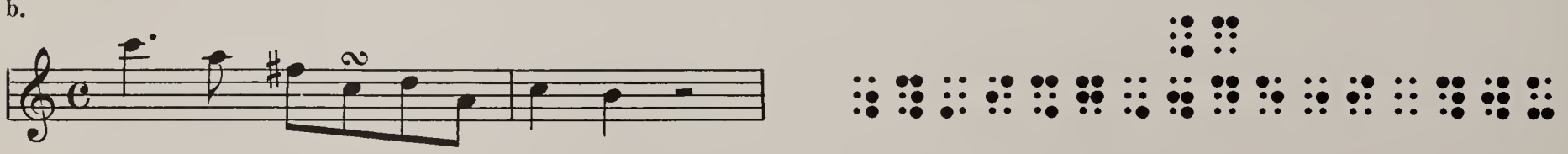
The turn sign shown between notes tends to confuse the transcriber because in print it is placed **after** the note it affects, whereas in braille it must be placed **before** the note it affects. Sometimes this is difficult to remember before the note has been brailled. If finger marks are shown for a turn, they are brailled in proper succession, immediately after the note affected and after its initial finger mark. Example 20-12 illustrates the use of different turn signs.

Example 20-12.

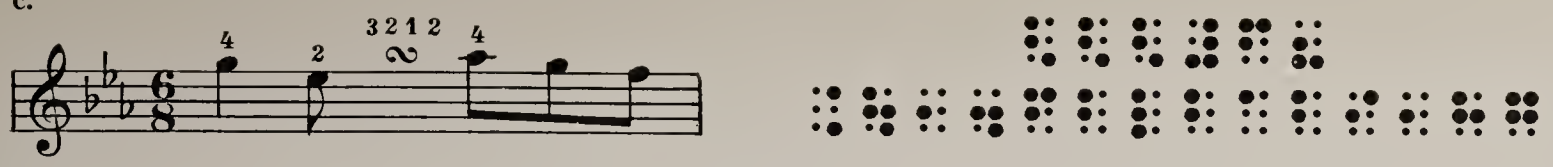
a.



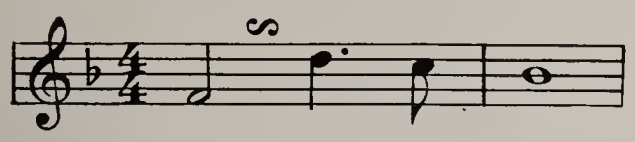
b.

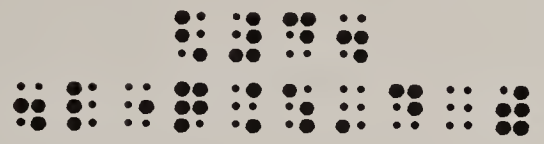


c.

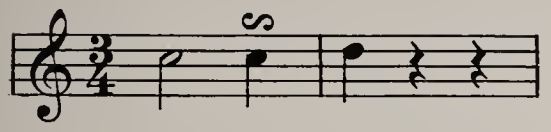


d.





e.
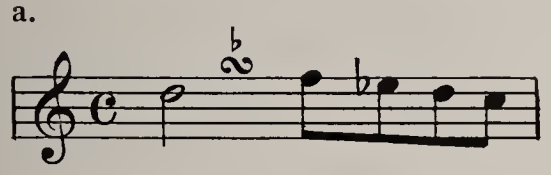




Accidentals Affecting a Turn. Brailling accidentals for any of the turn signs is a little more involved than brailling accidentals for other ornaments. The transcriber must indicate whether an accidental is printed above the sign, below the sign or in both positions, so that the reader can tell which auxiliary notes (upper, lower, or both) are to be inflected. If an accidental is printed above the turn, the accidental alone is brailled preceding the turn sign. If an accidental is printed below the turn, however, the accidental must be preceded by dot 6. If accidentals appear in both positions, the upper one is brailled first. Example 20-13 illustrates the use of various turn signs shown with accidentals. In illustration c the natural sign is brailled first. It is followed immediately by dot 6, the sharp, and the proper turn sign.
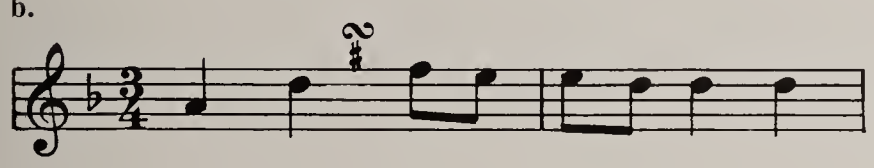
Example 20-13.

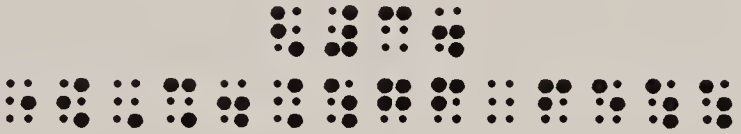
a.
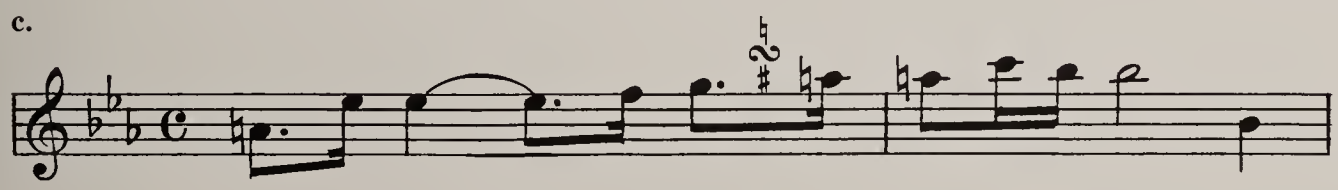




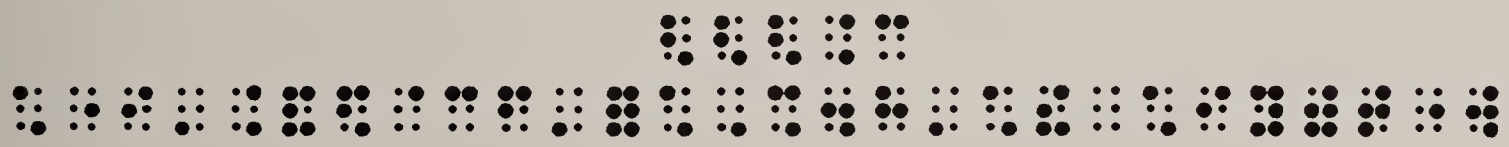
b.





c.





The same procedure of brailling a dot 6 in front of an accidental, to show that it affects a lower tone of an ornament, can also be used with a trill sign in those rare instances where an accidental is shown below a trill to indicate that the lower closing tone is affected. In such a case, the closing tones have not been written out in the form of grace notes, according to usual practice.

Mordents. In print music there is an upper and a lower mordent, and either may be shown in short form or in extended form. The two forms of the upper mordent are shown as follows:

Upper Mordent:

Short Form:

Extended Form:

In print music the sign for a lower mordent, short or extended, is the same as for the corresponding upper sign, with the addition of a vertical line which bisects the sign. Similarly, in braille music the signs for the two lower mordents, short and extended, are the same as for the corresponding upper ones, with the addition of dots 1-2-3, which happen to form the initial letter of the words "lower" and "line". The two forms of the lower mordent are shown below. Notice that they are exactly the same as those shown previously, except for the addition of the letter "l" in each case.

Lower Mordent:

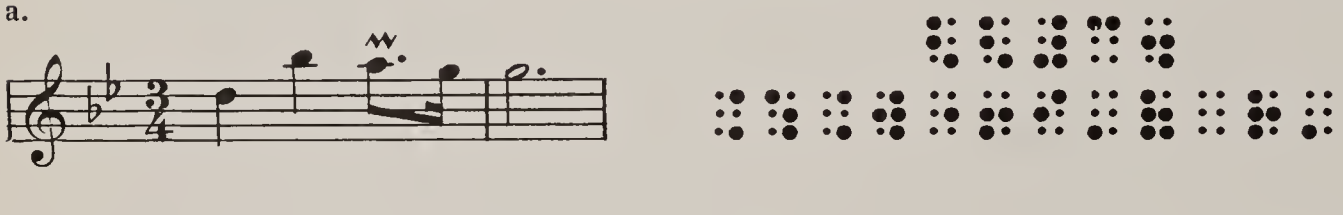
Short Form:

Extended Form:

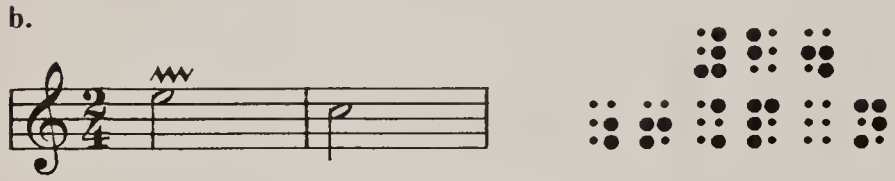
An accidental shown with a mordent immediately precedes the ornament. Only one accidental will be encountered, of course, because only one auxiliary note is used in executing a mordent. Example 20-14 illustrates the use of mordent signs.

Example 20-14.

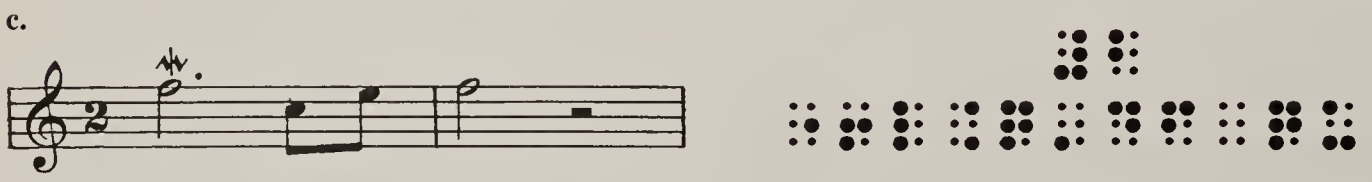
a.



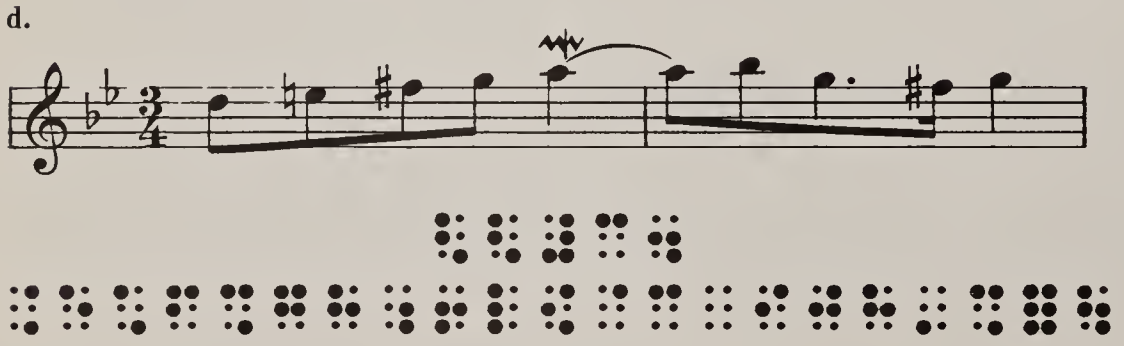
b.
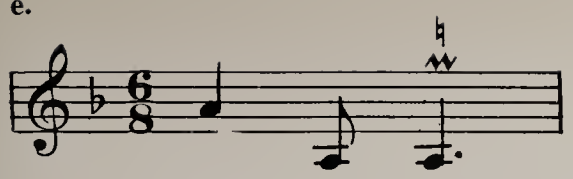


c.

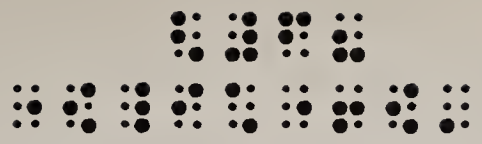


d.



e.





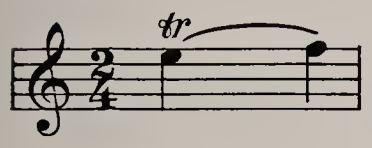
Some Reminders Concerning the Transcription of Ornaments. In order to save time when ornaments are encountered, attention should be directed **first** to any accidentals intended for auxiliary notes, because they must be transcribed first. When an accidental is shown below a turn sign, a dot 6 must immediately precede the accidental. When transcribing two accidentals for a turn, it should be remembered that the upper one must be brailled before the lower one is shown. Once the accidentals have been taken care of (if any are present), the particular ornament sign shown in the music is brailled, according to the instructions presented in this chapter.

Information concerning more unusual ornaments, not generally encountered, is listed on pages 8-9 in the MANUAL.

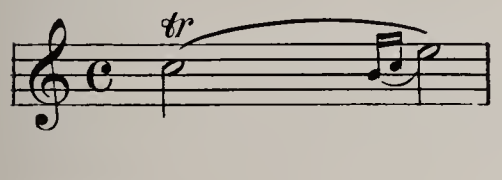
Exercises for Chapter 20.

All the examples in this chapter should be practiced before preparing the Exercises which follow.
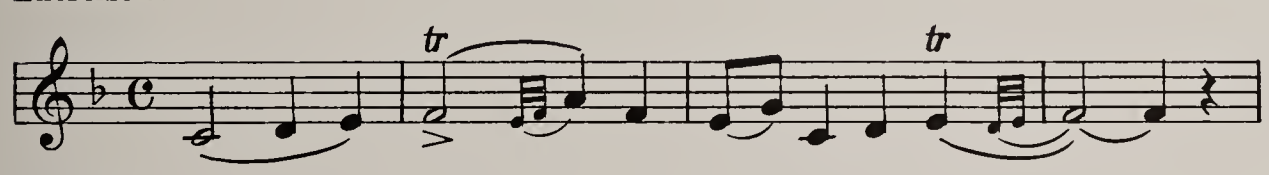
Exercise 1.



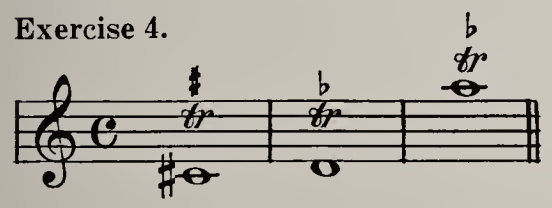
Exercise 2.



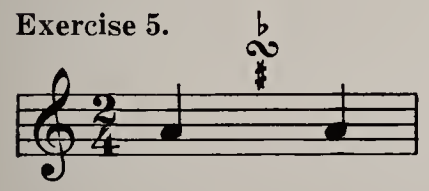
Exercise 3.
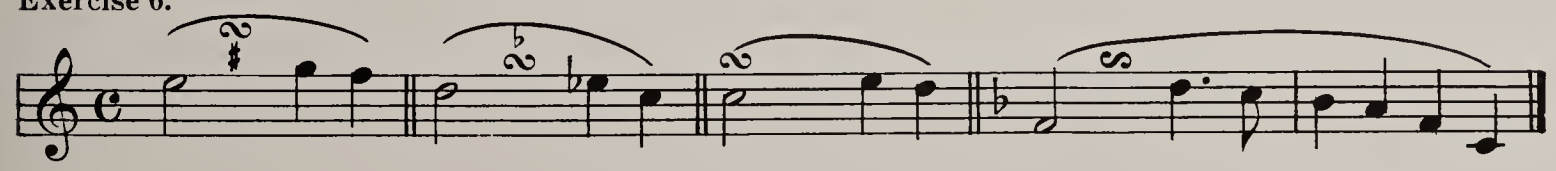


Exercise 4.



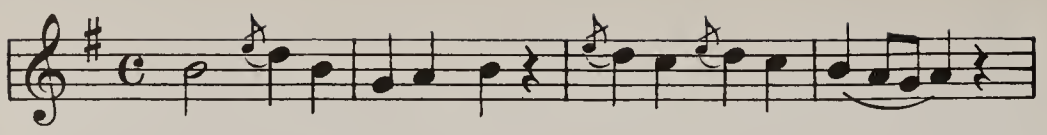
Exercise 5.
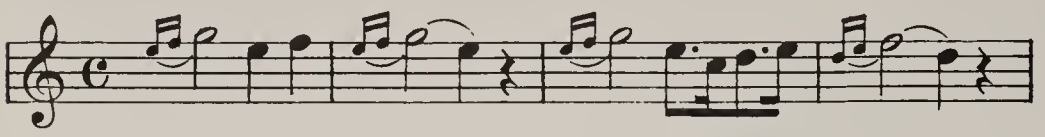


Exercise 6.



Exercise 7.
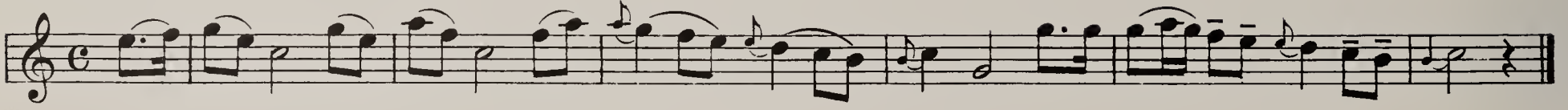


Exercise 8.



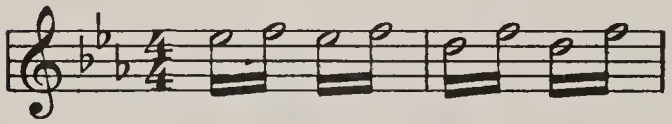
Exercise 9.



Exercise 10.
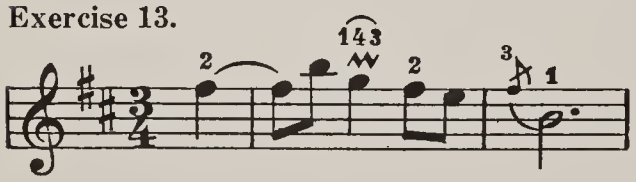


Exercise 11.
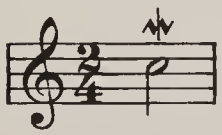


Exercise 12.



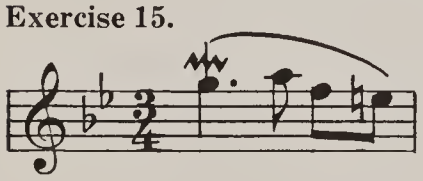
Exercise 13.



Exercise 14.



Exercise 15.



Chapter 21

PIANO AND ORGAN MUSIC

The basic signs and instruction presented in this chapter should enable the student to transcribe simple piano and organ music, and it will also serve as a very necessary introduction to the more advanced and specialized instruction given in the MANUAL. Most of the illustrations and examples in the MANUAL pertain directly to keyboard music, as do those in LESSONS IN BRAILLE MUSIC.

The musical examples in the chapter have deliberately been made as simple as possible, so that the student may devote his attention mainly to the new format being introduced and can concentrate on the specific placement of signs within this format. Chords are absent for this reason; they will be presented in a separate chapter.

Instructions relating to piano music will be given first, since many of the details apply to organ music as well. Later in the chapter, matters that are related exclusively to organ music will be discussed.

Piano Music. Piano music requires the transcription of two parts, that which is written for the right hand and that which is written for the left hand. Music for the right hand must be preceded by the right-hand sign, and music for the left hand by the left-hand sign, at certain designated locations in the transcription. These locations will be identified as instruction progresses. They vary somewhat, according to the format being employed. Clef signs, as stated previously, are generally not included in a transcription unless it is one being prepared specifically for a teacher of sighted pupils. The Library of Congress does not require clef signs as a part of facsimile detail. These particular signs are listed in the last chapter of the text. (It should be kept clearly in mind that a hand sign is not a clef sign.)

Hand Signs. The hand signs are shown below and should be memorized at this time.

Right-hand Sign: ⠜

Left-hand Sign: ⠣

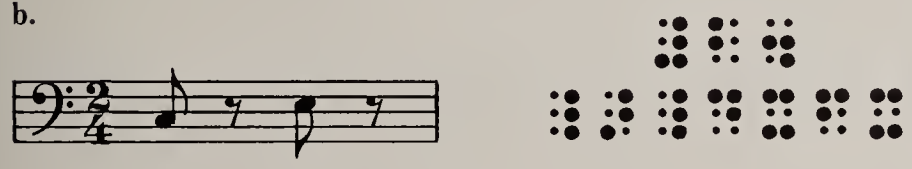
With few exceptions, wherever a hand sign is called for, it is placed immediately preceding the first character pertaining to the music assigned to that hand, unless the character contains a dot on the left-hand side of the cell. In this case, a dot 3 must separate the two signs. Under a few specified circumstances, which will be explained shortly, one or more empty cells separate the hand sign from whatever follows on the braille line. Example 21-1 illustrates the use of hand signs.

Example 21-1.

a.



b.



Bar-Over-Bar Format. Several formats are available for the transcription of piano music, but the one definitely preferred, except in those cases where the nature of the music renders it unsuitable, is called "Bar over Bar." This designation refers to a bar, or measure, of music for the right hand which is placed over the corresponding bar of music for the left hand. Because this format is the one the transcriber will generally be using, the bulk of the instructions and illustrations presented here will relate to it specifically. Three additional formats, Line-over-Line, Section-by-Section, and Open-Score, will be described briefly later in the text. (Others, no longer utilized currently for the transcription of braille music, are explained in the Appendix of the MANUAL.)

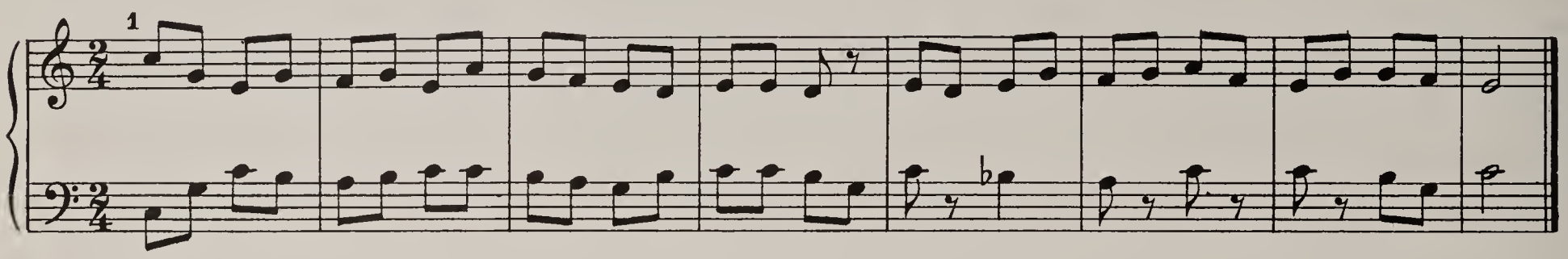
The Parallel. Within the bar-over-bar format, two consecutive braille lines are used as one unit, which is referred to as a "parallel." This two-line parallel approximates the two staves joined together in print for piano music. Both lines of a parallel must be placed on the same braille page. (In piano transcriptions made for beginners, a free line should separate one parallel from another, in order to define the parallel more clearly.)

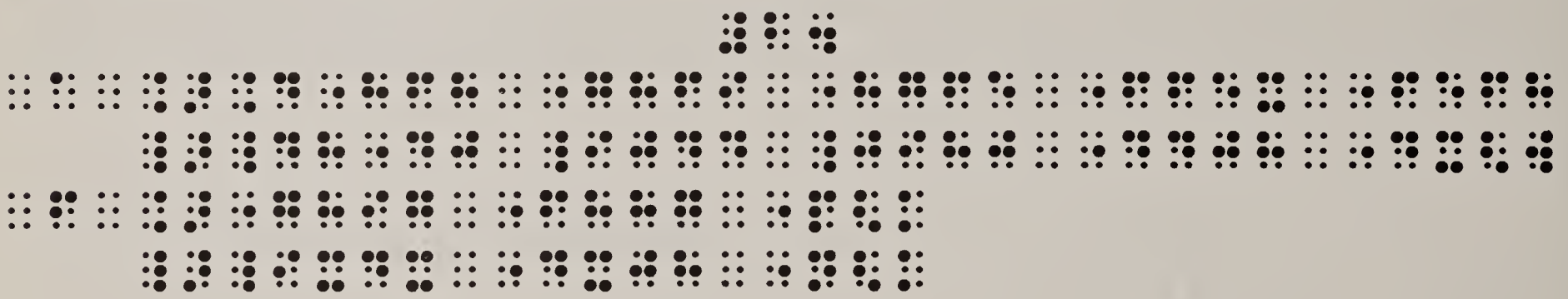
The music for the right hand, preceded by the right-hand sign, is transcribed on the top line of each parallel; the corresponding music for the left hand, preceded by its sign, is transcribed on the line directly below. The hand signs are aligned vertically.

Each parallel is introduced at the margin of the right-hand line by the appropriate measure number, but the numeral sign itself is omitted. A space is left between the numeral and the right-hand sign unless a dot 3 must be shown following the numeral to indicate an incomplete measure. Leaving enough space for a possible dot 3 and the two digits which will be required as soon as measure 10 is reached, the hand signs will thus be placed in the fourth and fifth cells of the line, as long as the measure numbers consist of no more than two digits. In order to avoid a space between a dot 3 and the hand sign, measure numbers 1 through 9 are placed in the second cell. The first note for each hand at the beginning of every measure and of every parallel must have an octave mark.
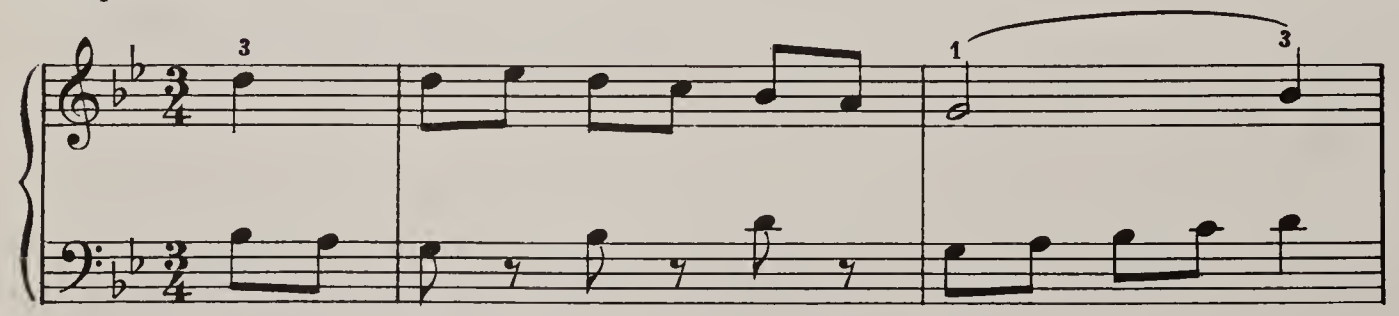
The following two examples illustrate the two-line parallel used in the format under discussion. The numbers shown beside the staff represent arbitrary measure numbers to be used as marginal indications, unless otherwise stated.

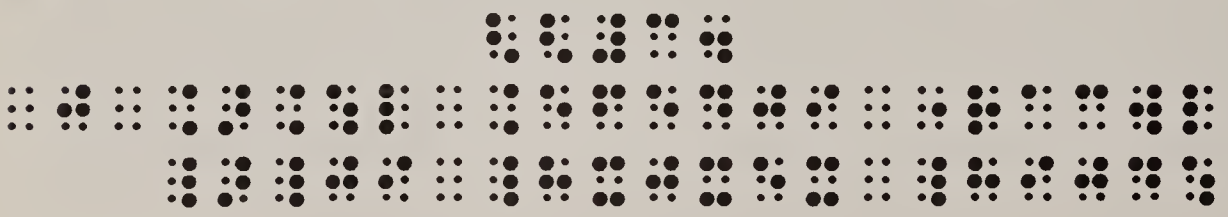
Example 21-2.
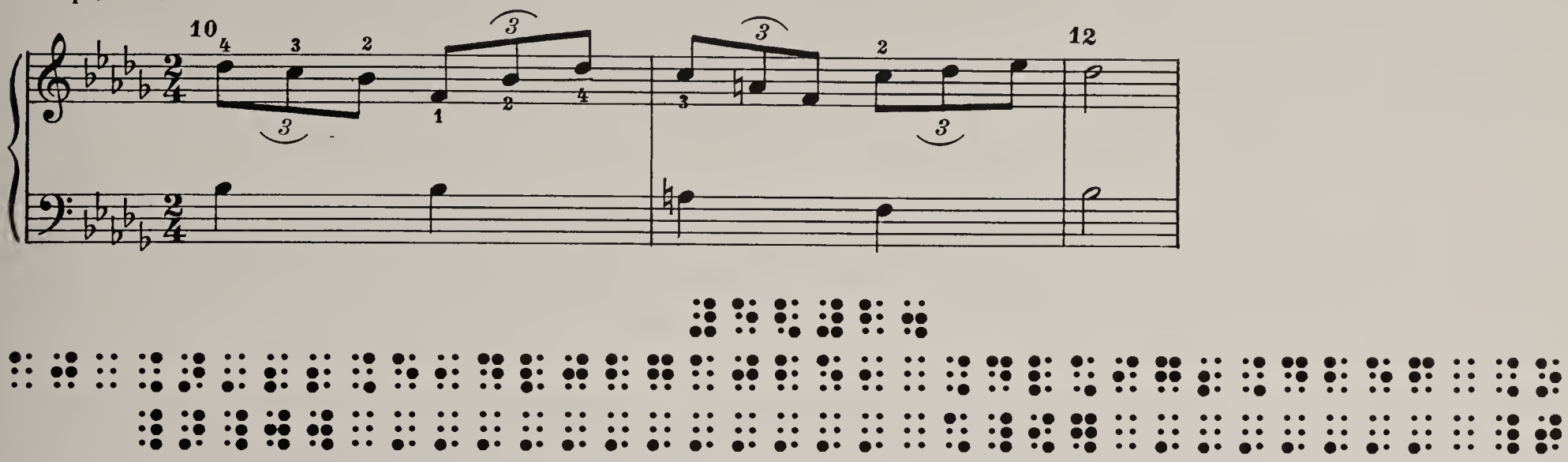




Example 21-3.





Tracker Lines (Tracker dots.) Wherever the blank space between measures in one of the lines exceeds six cells, provision is made in the MANUAL for filling the empty cells with "tracker lines," composed of successive dot 3's, to act as a guide for the reader. A space must precede and follow this succession of dots, which generally are referred to as "tracker dots," even if they occur following a hand sign. If empty cells occur at the end of a line, however, no dots are brailled. Tracker lines are employed to lead to something specific, not to fill space. The following example illustrates the use of tracker dots. The music starts with measure 10.

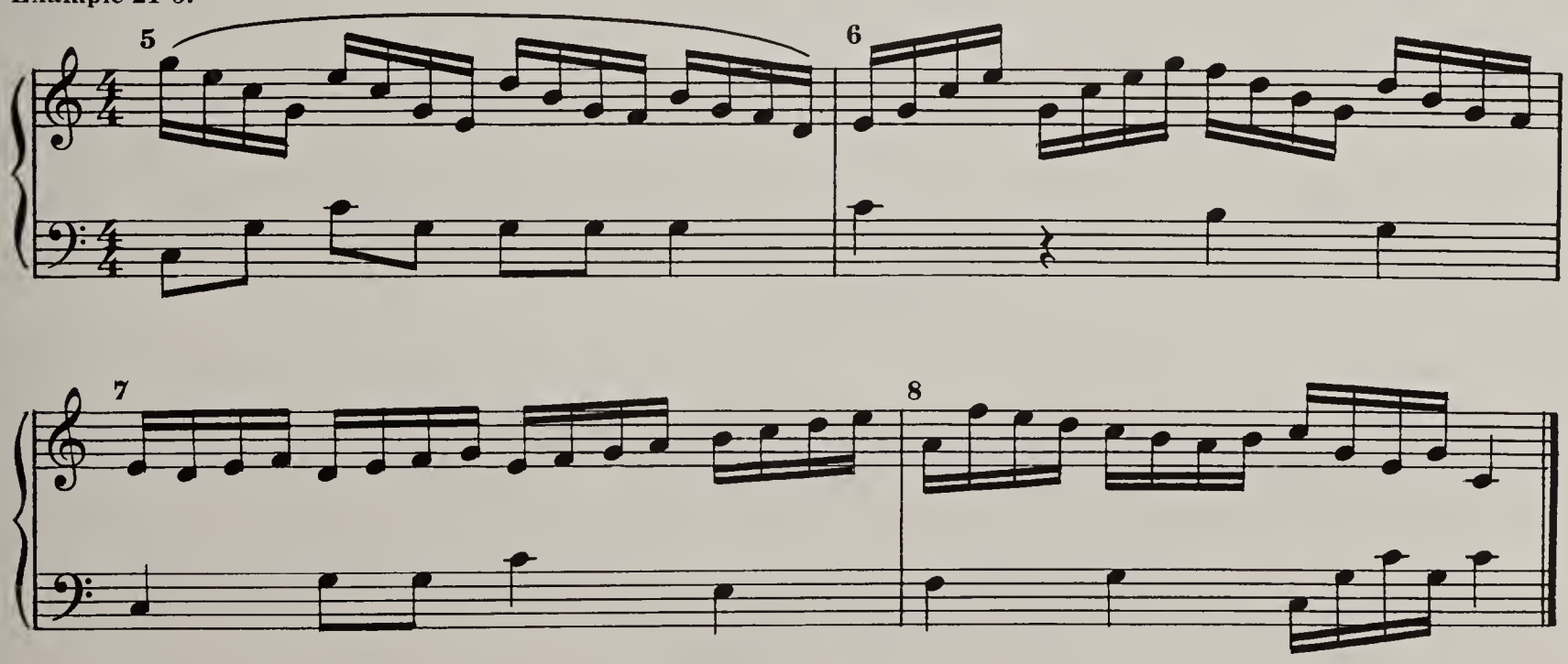
Example 21-4.

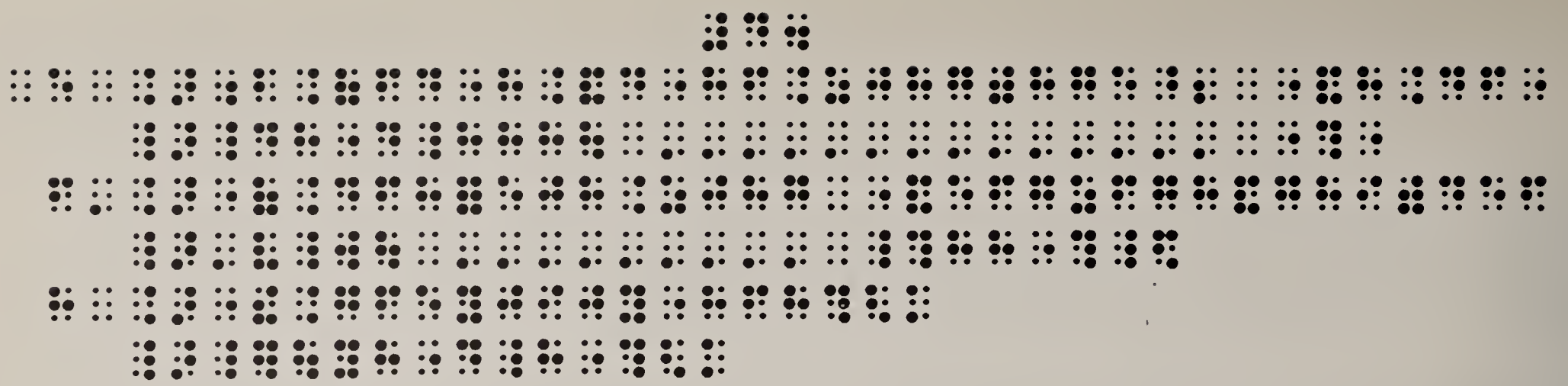


Measure Division. Measures may be divided at the end of a line, according to the usual rules, provided that both parts can be divided at precisely the same beat or part-beat in the measure. Therefore, unless a suitable and logical place can be found for dividing both hands at the same spot, a new measure should not be started near the end of a line unless it can be completed in that line. As a result, there often will be some empty cells left at the end of the line, in one or both hand-parts.

In the following example, the music starts at measure 5. Measure 6 is divided after the first beat. If there were not room on the right-hand line for all of the four notes composing the beat, the measure would have to be placed in a new parallel, because the first beat in the left-hand part cannot be divided. This example is offered for purposes of illustration only. The braillist might choose not to divide it. However, the principles of measure division must be thoroughly understood, because the transcriber is constantly confronted with the problem when he is using this format for keyboard music.

Example 21-5.
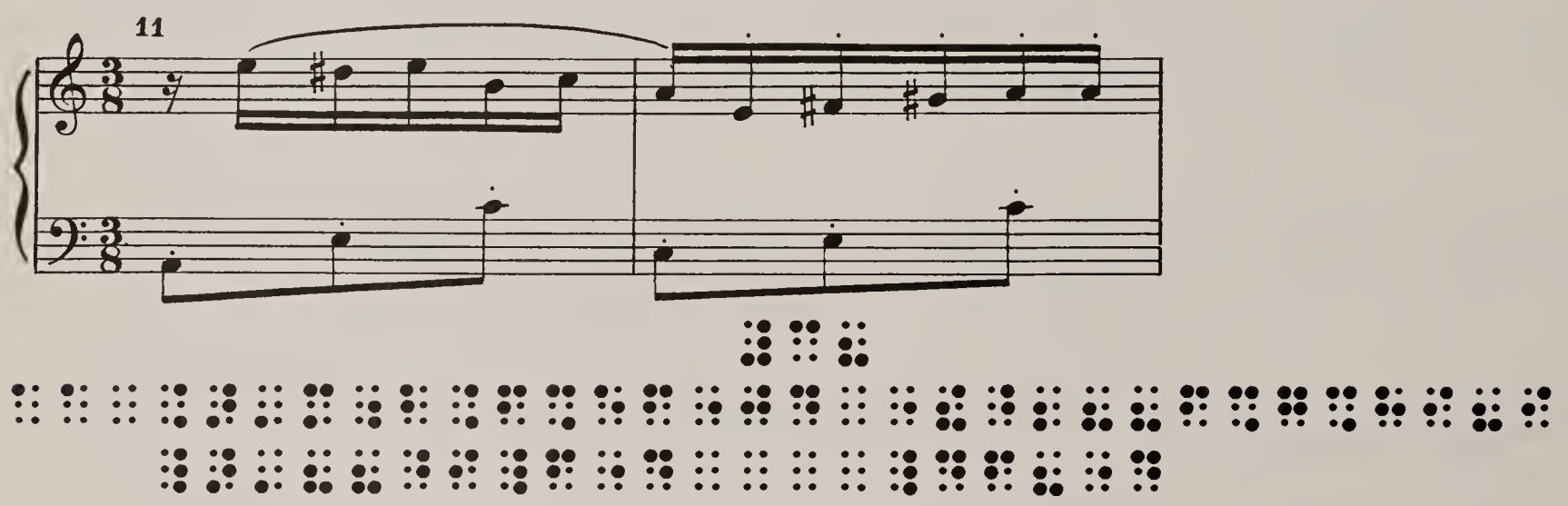




In music of a more complex nature, one may encounter situations where dividing a measure presents so many complications that starting the measure on a fresh line proves preferable, even though it means leaving a very large number of empty cells at the end of the preceding parallel. Each person must use his own judgment about division in situations of this kind.

Children often find divided measures very troublesome; the braillist is advised to try to avoid divisions in transcriptions intended for their use.
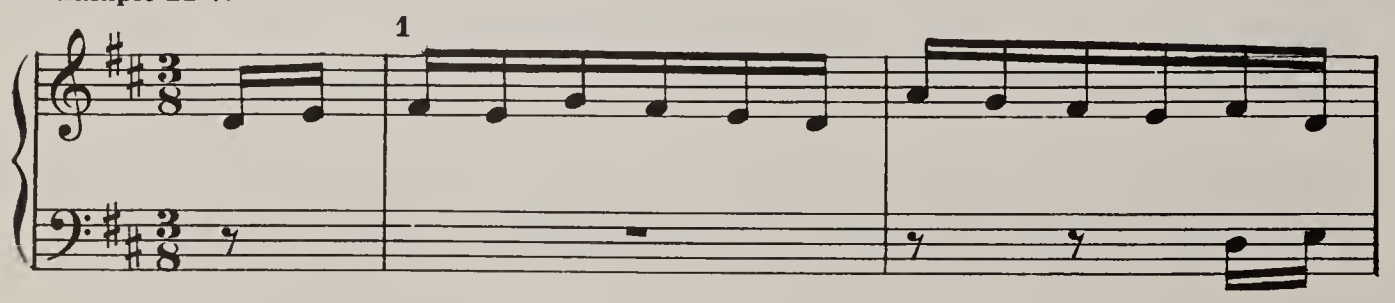
Within the bar-over-bar format, an exception is sometimes made to the "one-braille-line-to-a-hand" rule. If **one** of the hand parts of a measure is too long to be contained on a single braille line and the two parts cannot easily be divided at the same point, the long part in question may be carried to a new line (called a run-over line) having a further indentation of two cells. No hand sign introduces the indented line. Since the transcriber is not likely to encounter such a situation except in rather complex music, no illustration is given here. When the need arises, the student should turn to Example 286 in the MANUAL for further enlightenment.

Measure Alignment. At the beginning of each measure and each new parallel, the first signs for the two hand parts are vertically aligned. Alignment is illustrated in Examples 21-6 and 21-7. Music in the former starts at measure 11.

Example 21-6.

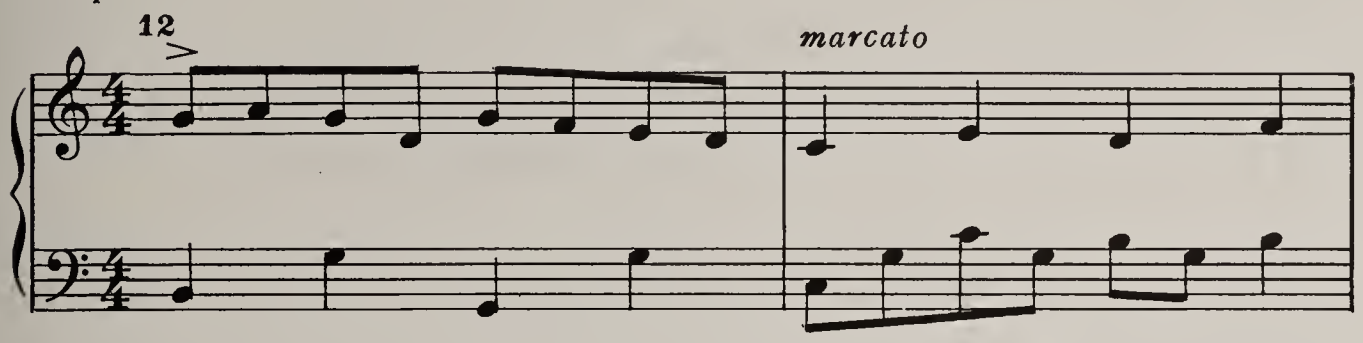


Example 21-7.
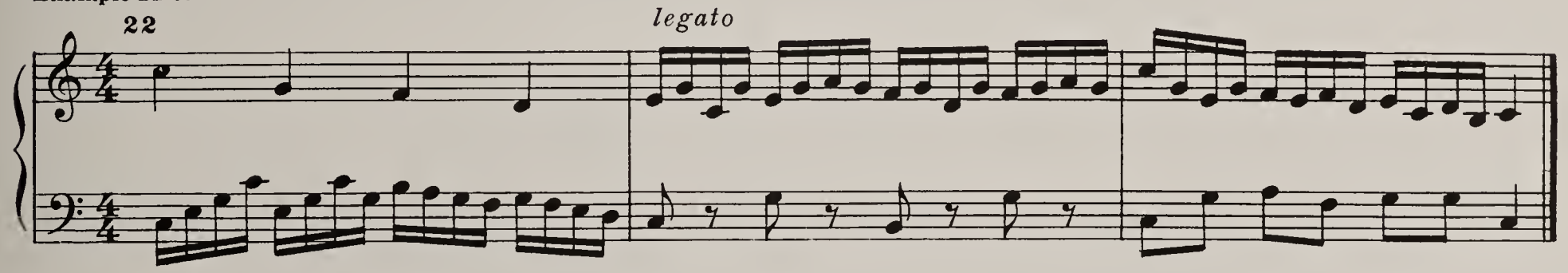


If parenthetical or word-sign expressions occur at the beginning of a measure, however, it is desirable to leave them outside the alignment and to line up the initial signs instead, wherever it is possible to do so and still have enough space left on the lines to finish the measure or a suitable part of it. An adjustment of two cells in the alignment may be made for this purpose, if it becomes necessary. The following two examples illustrate suitable placement of expressions so as not to include them in the alignment at the beginning of a measure. The first example starts with measure 12, and the second with measure 22.

Example 21-8.
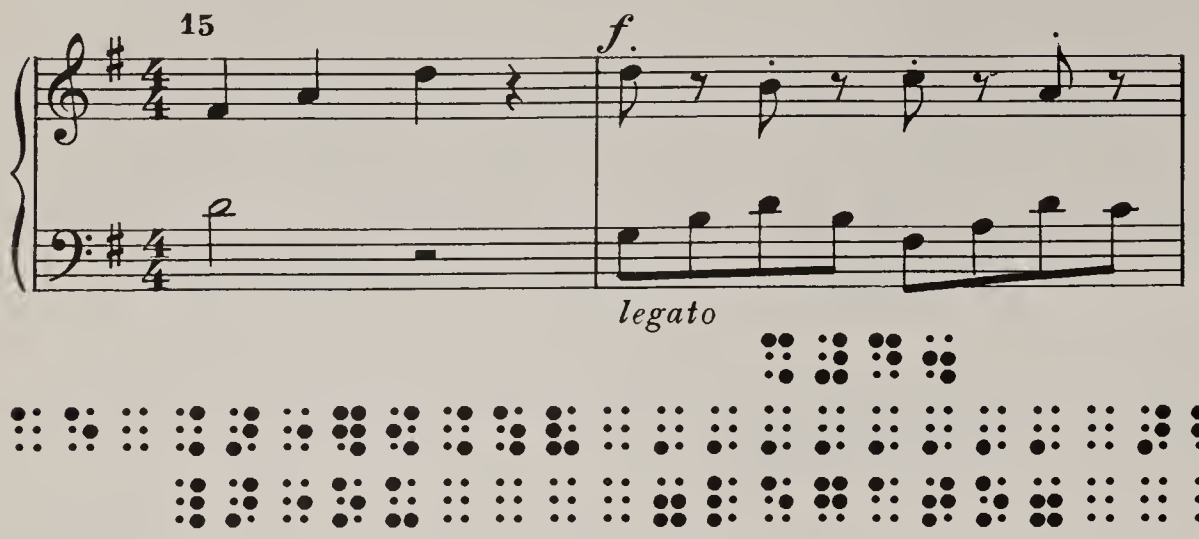


Example 21-9.



Expressions are brailled in the right-hand part unless they refer exclusively to the left hand, as illustrated in Example 21-10. One must remember, of course, that words printed below the bass clef may or may not refer exclusively to the left hand; often they are placed there for typographical reasons only. The music starts at measure 15.

Example 21-10.
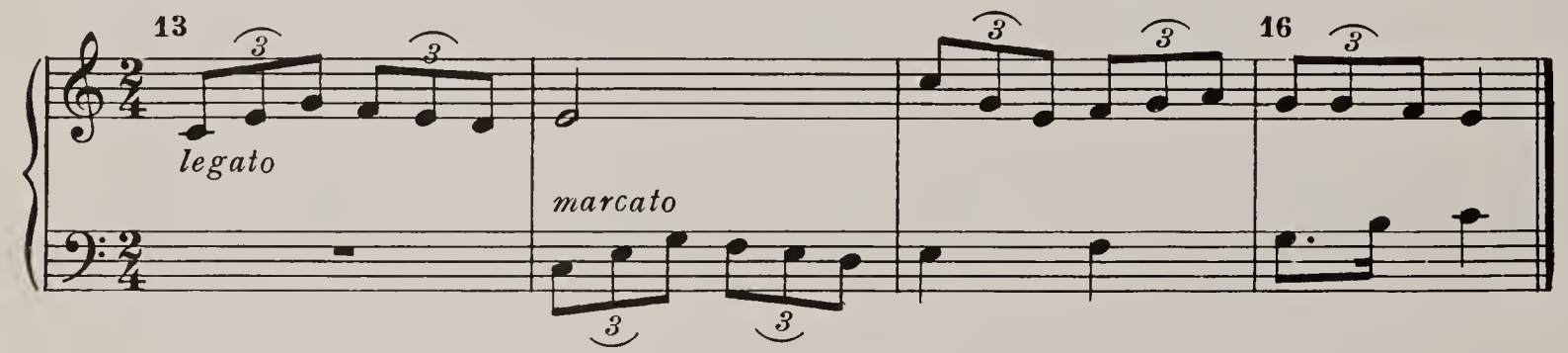


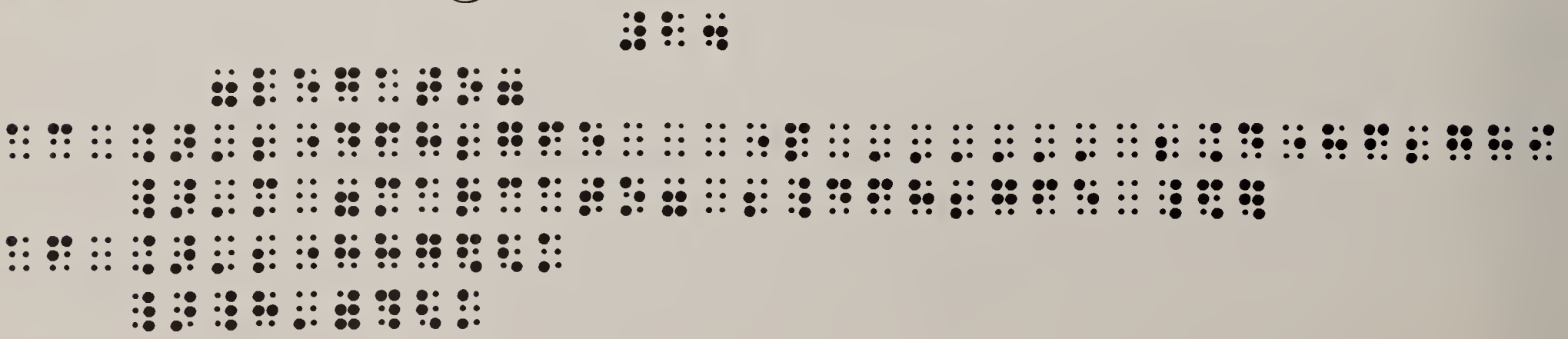
Where the expression occurs within the body of a measure, no internal alignment is considered, unless the measure should happen to be divided in such a way that the expression would appear at the beginning of a new line. (See next paragraph.)

Placement of Parenthetical Expressions at the Beginning of a New Line. A parenthetical expression which occurs at the beginning of a new parallel, whether the parallel commences with a full measure or a divided one, may be removed from the regular line of music and placed on a separate, free line above the parallel. It is indented two cells beyond the hand signs. Often it is convenient and desirable to follow this procedure, especially if the expression is rather long. Sometimes, by removing the expression from the line of music, measure division can be avoided; sometimes enough space can be saved to prevent using another parallel for a certain number of measures. A much more important reason for placing the expression on a free line is that it may allow the music to be presented with more compactness and directness, resulting in greater clarity of reading.

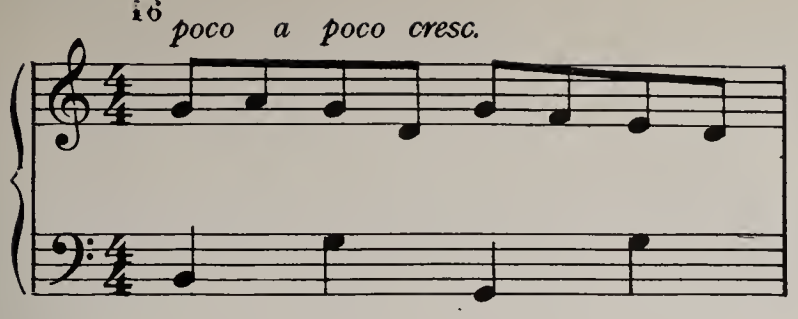
Three illustrations are presented here regarding the matter under discussion. In Examples 21-11 and 21-12 the parallel starts with a new measure, and in Example 21-13 the parallel starts with a divided measure. In each case, the expression is placed on a line above the parallel.

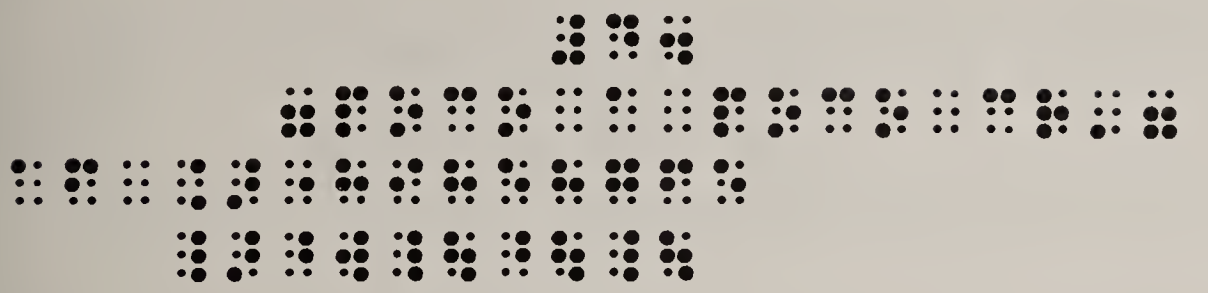
Example 21-11.
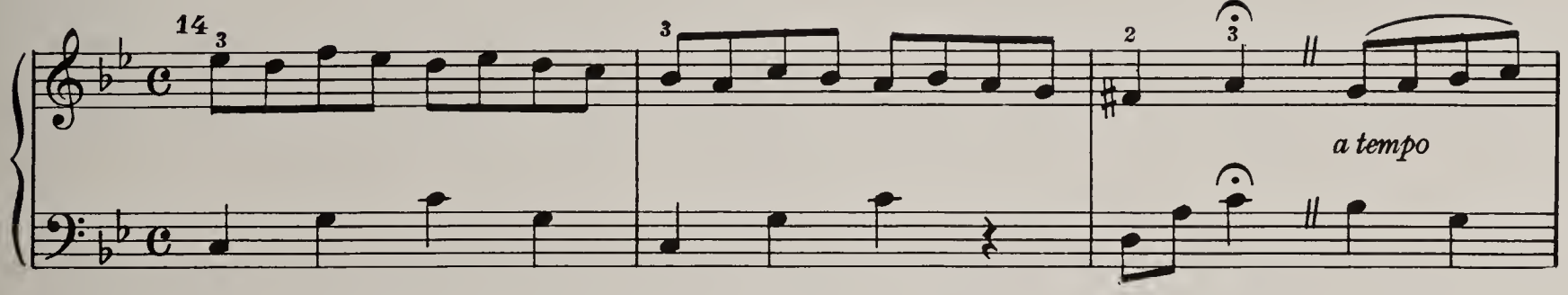




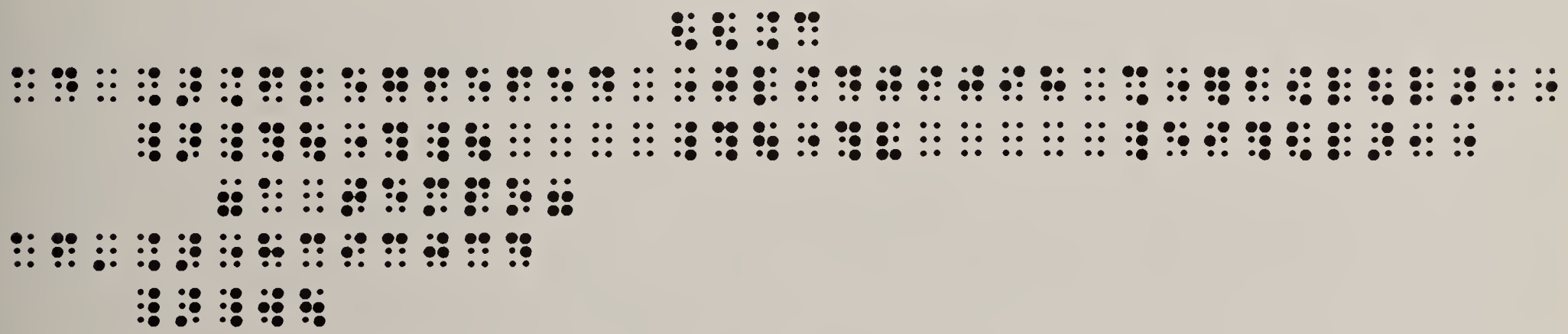
Example 21-12.
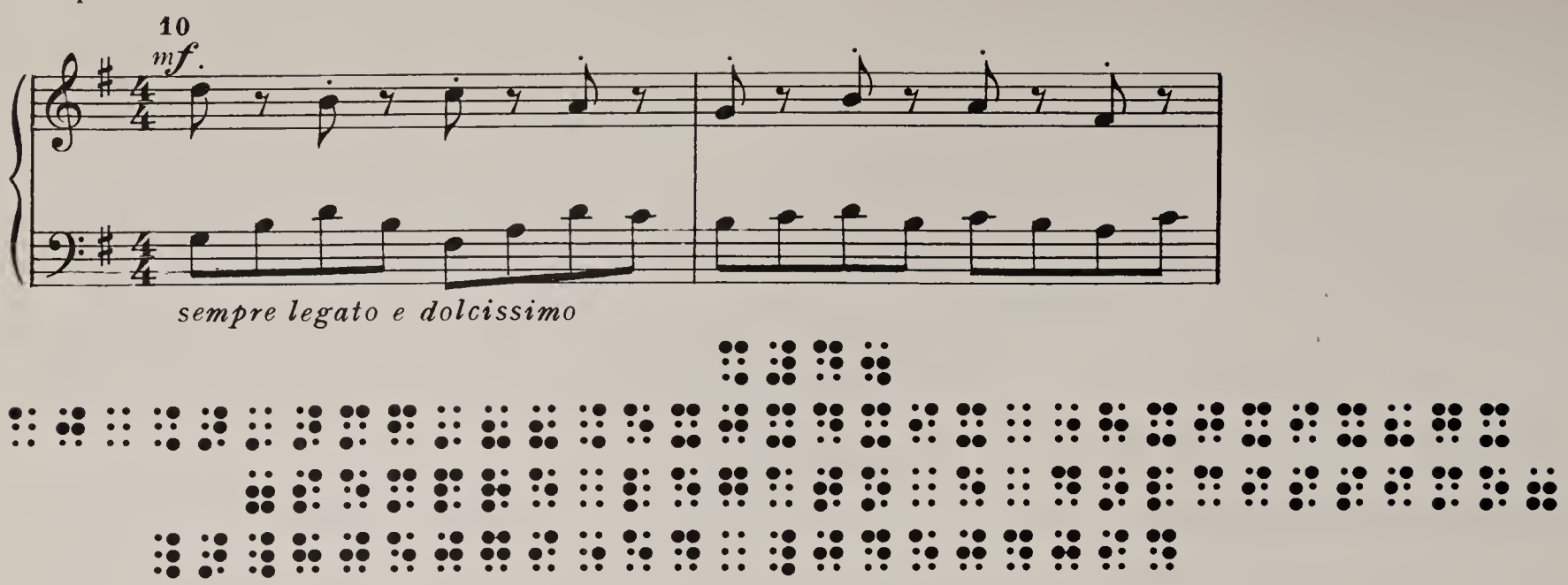




Example 21-13.





If the expression to be placed on a free line refers exclusively to the left-hand part, as shown in Example 21-14, it will have to be located directly above the left-hand line, thus separating the two lines of the parallel. Alignment then is disregarded in that particular parallel. The music starts at measure 10.

Example 21-14.



It should be understood that it is not mandatory to place parenthetical expressions occurring at the beginning of a parallel on a free line. Sometimes moving them to a separate line would accomplish nothing. Sometimes they can easily be positioned directly in the line of music, following the hand sign and preceded by an empty cell.

Placement of Parenthetical Expressions Located Elsewhere on the Line. When parenthetical expressions do not occur at the beginning of a line, they are usually brailled directly in the line of music, unless they are inordinately long. In that case, it is probably better to start a new parallel at that point and to place the expression on a free line above as previously described. Another possibility, displayed in LESSONS IN BRAILLE MUSIC, is to place the expression on a free line, starting in the cell that is located directly over the first note to be affected. It is suggested that a row of tracker dots be used preceding the expression in this case, starting in the first cell beyond the hand signs. This procedure effectively positions the expression for the reader. The student should remember that when a parenthetical expression occurs in the middle of a measure, it must be preceded by the music hyphen and a blank space.

Repeats. Only two examples will be presented illustrating the use of repeats in the bar-over-bar format. However, the following information should prove sufficient to guide the student, since the subject of repeats has already been presented in great detail in conjunction with the single-line format.

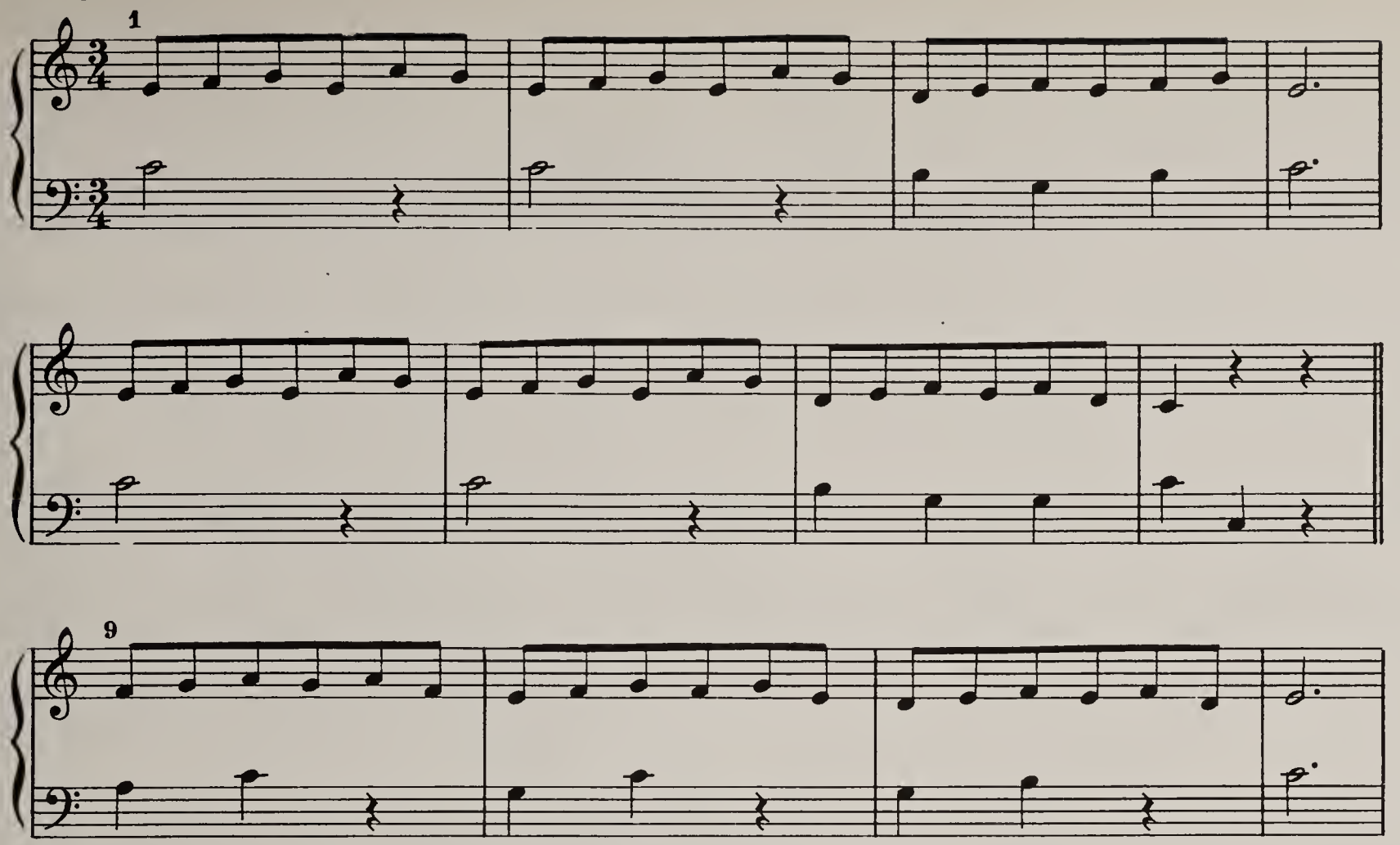
Where both hands repeat the preceding measure, the measure-repeat sign is brailled in each hand part. If only one hand repeats, the repeat sign is brailled in that part alone; the music for the other hand is written out in full. The measure-repeat sign can be used at the beginning of a new parallel, separated from the hand sign by a dot 3. Consecutive measure repeats cannot be shown as a group, with a numeral sign, unless both hands have the same number of repeats simultaneously. The part-measure repeat sign is used in the usual manner.
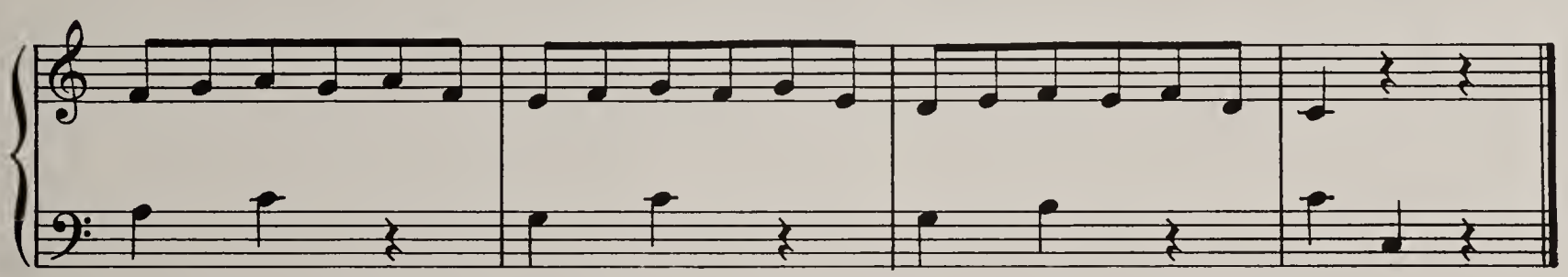
Forward-numeral repeats may be employed in the usual fashion where both hands show a repeat of the same measure or measures simultaneously. The numeral indication is brailled in each hand part; these numeral indications should always be identical. This means that if one hand happens to have a more extended repeat than the other (for instance, if in one hand there is a repeat of Measures 5 through 8 and in the other there is a repeat of Measures 5 through 10), the additional repeated measures in the one hand would have to be shown as separate repeats of Measure 9 and Measure 10, placed over the corresponding bars of the other hand, or the two measures would have to be written out in full. The same is true regarding measure rests. They cannot be shown grouped together as they are in the single-line format used for an orchestral instrument, unless both hands have the same number of measure rests simultaneously. (This might occur in a concerto, for instance.)

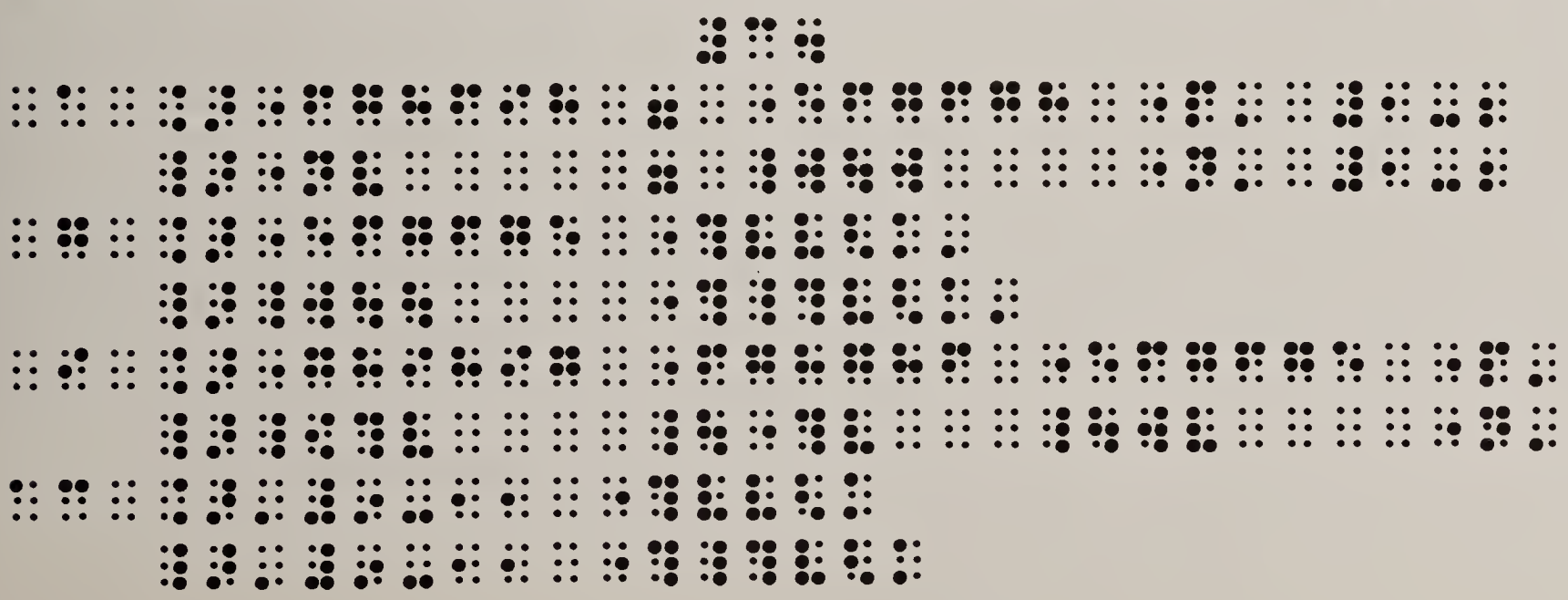
If one hand shows a repeat of a certain single measure, while the other hand does not, the numeral repeat can be brailled in the hand part affected, the other part being written out. A one-hand repeat of this kind should be used with the greatest discretion by the transcriber. At times it can be very useful, provided that the original measure can be located easily, is fairly long or complicated, or perhaps is a prominent measure being repeated at frequent intervals. However, it should not be employed in a casual way for isolated measures.

Example 21-15 is presented to illustrate the use of some repeats in piano music.

Example 21-15.
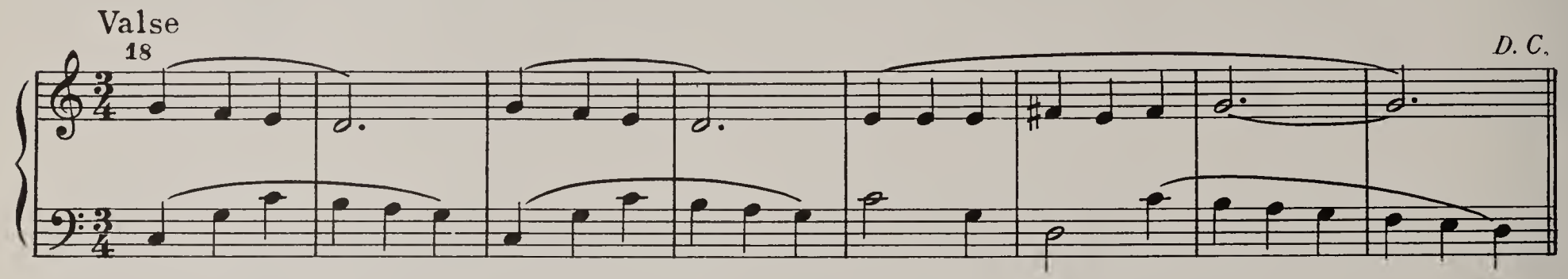






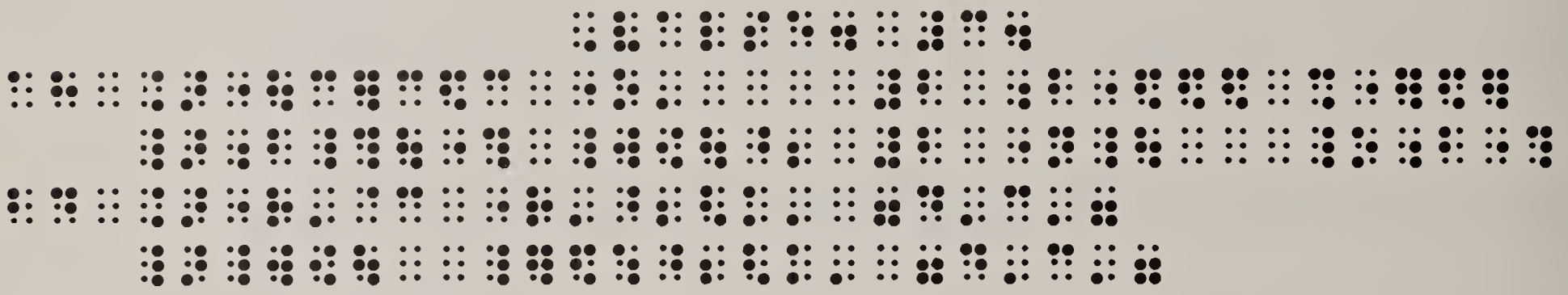
Backward-numeral Repeats should not be used unless both the original passage and the repeat are located in the same parallel. Therefore, their use is extremely limited within this format. The best use for a backward-numeral repeat is in those situations where all of a certain number of measures are repeated, that is, where a single numeral can indicate the repeat. Both hands should contain the same repeat.

Print Repeat Signs and indications are brailled in each hand part. In the case of a Da Capo or Segno repeat, however, at the place where the repeat is **directed** (that is, at the point of return) the signs may appear in the right-hand line exclusively, provided that there is not room for them in the left-hand line as well. If there is not room on the right-hand line, however, the directions for the repeat will have to be carried over to the next parallel together with a suitable portion of the measure. If forward-repeat or first- or second-ending signs follow a hand sign, a dot 3 separates the two indications. The same is true regarding a numeral repeat. If a Segno follows a hand sign, however, a space should separate the two symbols.

Example 21-16 illustrates a backward-numeral repeat and also the point of return for a Da Capo repeat. The music starts at measure 18.

Example 21-16.

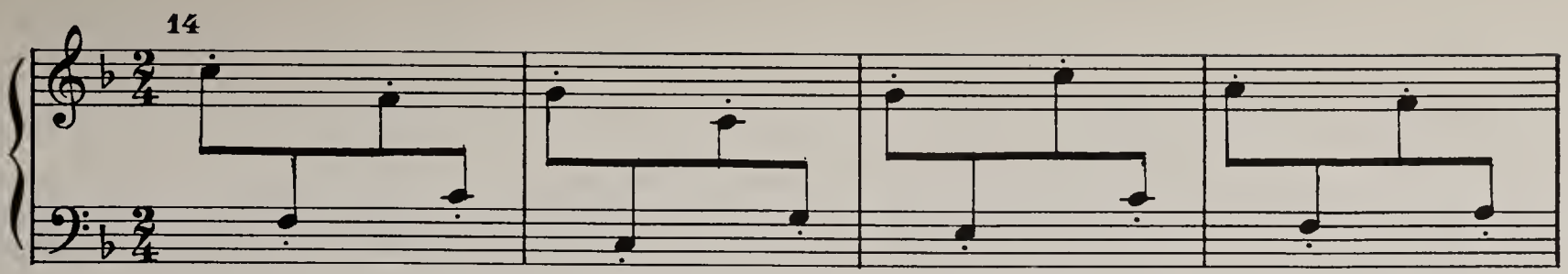


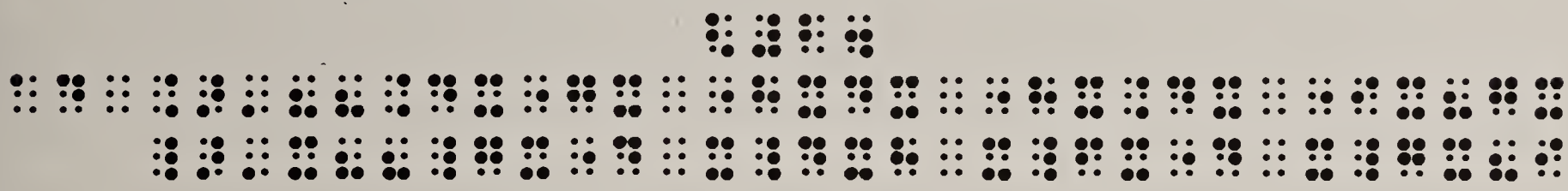


Where a signature changes, if there is also a change in mood or tempo, all three indications should be placed on a free line above the parallel. Usually they are indented two spaces beyond the hand sign. If the signature alone changes and a new parallel is being started, the signature can be brailled in the regular line of music for each hand part. In this case, it would follow each hand sign and be preceded by a space.
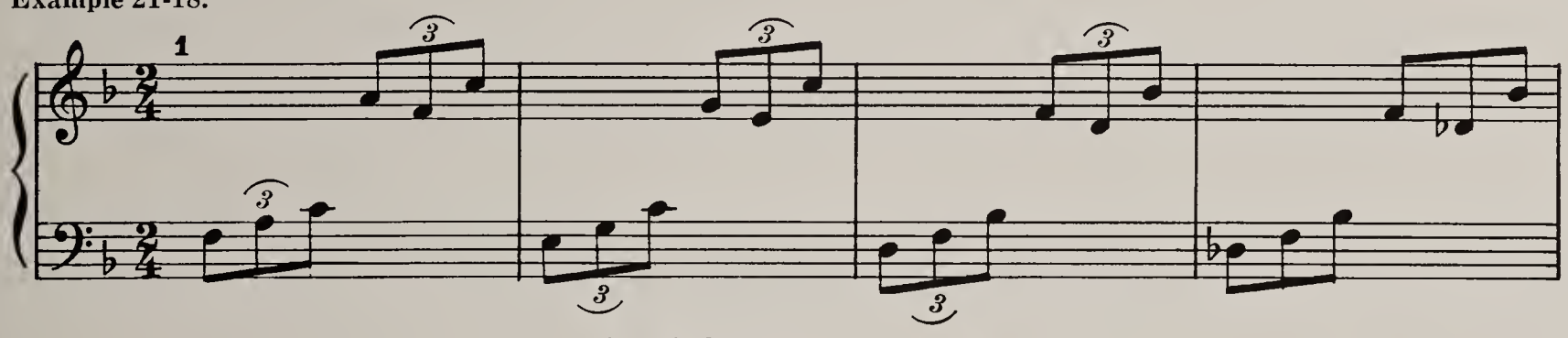
Alternating Hands. Hand alternation in music of a very simple nature may be handled in the manner illustrated in Examples 21-17, 21-18, and 21-19, where rests which are not in the print are added to the braille text. Because the vertical placement of the printed notes on the staff clearly indicates the division of beats between the two hands, the eye does not require that the implied rests in each case be shown in the print notation. Occasionally these rests are actually shown; often they are not. When they are not shown, the transcriber must add them to the braille score, because the two hand parts must always show exactly the same number of beats for every measure. In most instances where it is necessary to add rests or other signs to one of the hand parts, dot 5 is brailled immediately preceding the added sign to inform the reader that the sign does not appear in the print. As illustrated in LESSONS IN BRAILLE MUSIC, however, in the case of very simple hand alternation such as that shown in the following examples, it is not always necessary to mark the added rests. (See paragraph at the end of this chapter for a full explanation regarding the omission of signs.) In Examples 21-17 and 21-18 the added rests are not marked. In Example 21-19 the added rests are marked.

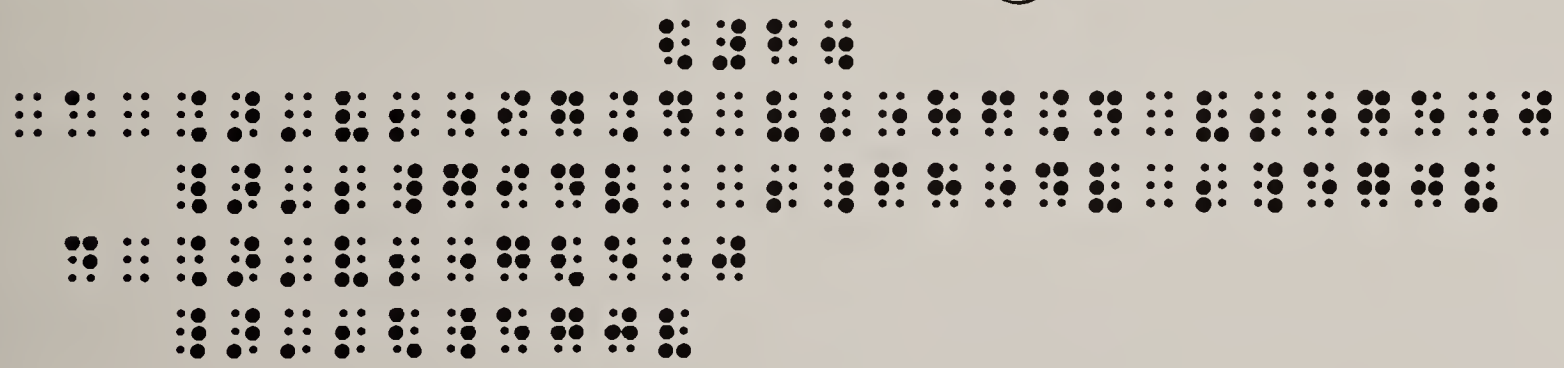
Example 21-17.
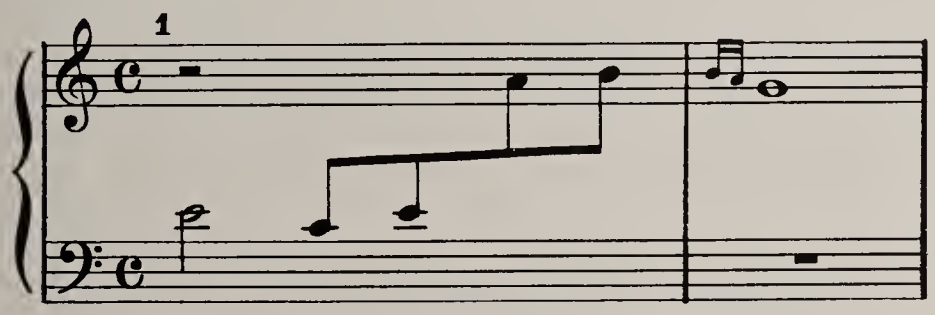




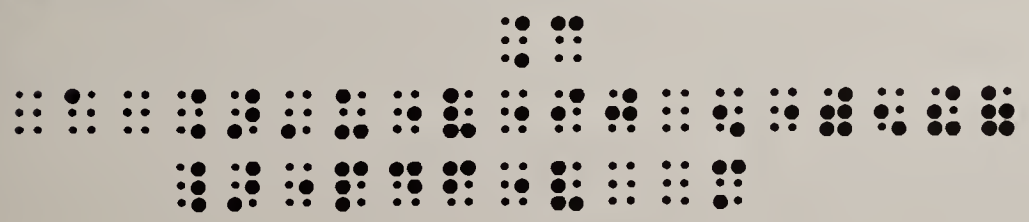
Example 21-18.





Example 21-19.
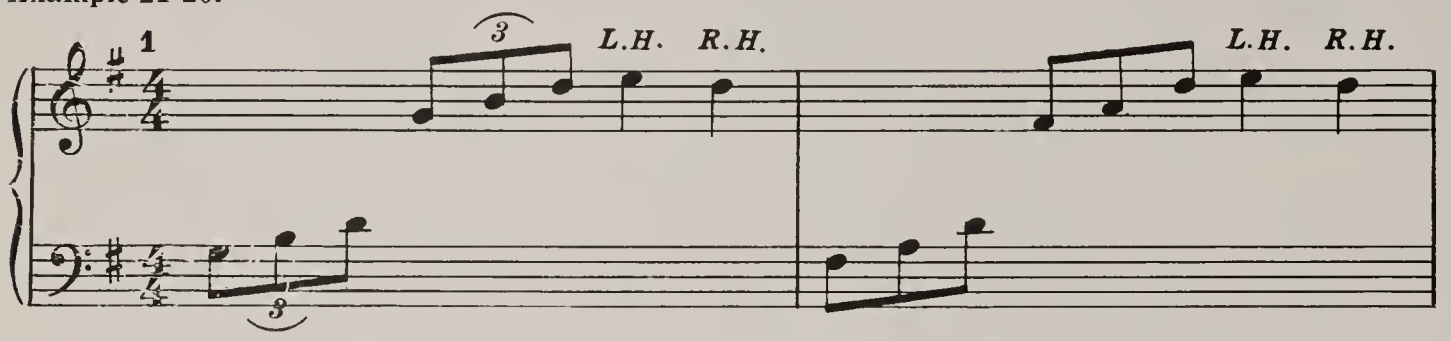




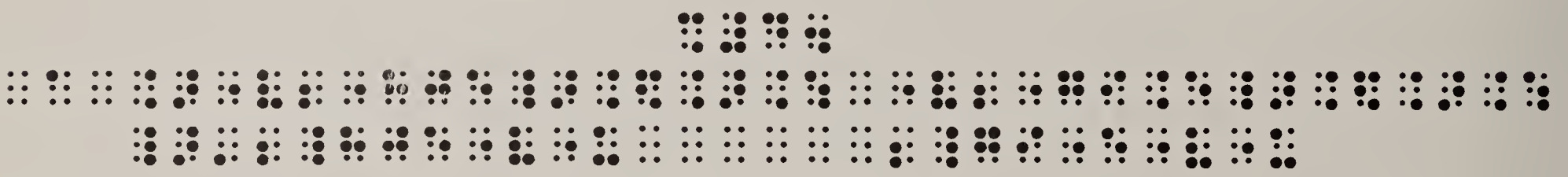
Hand alternation of a more extensive and intricate nature, as when a long passage is divided between the two hands, is often written in a manner that might be called "hand-after-hand." In the bar-over-bar format, the parallel then shrinks to one line, hand signs being inserted as needed to show the proper execution of the music. Although the subject will not be pursued further in this introductory text, it is fully discussed in the MANUAL (paragraphs 160-164). The student transcriber will want to study these paragraphs and the accompanying illustrations carefully after he finishes his basic instruction, before attempting the transcription of more complex keyboard music.

The Crossing of Hands. Where the hands cross and a note printed in the right-hand staff is marked with a left-hand indication, the note may be brailled in the right-hand line of the parallel but must be immediately preceded by a left-hand sign. (The reverse situation is handled in the same manner.) This "visiting-hand" sign is brailled immediately following the last character for the right hand at that point, without an intervening space, unless a new measure should happen to start at the point of the cross-over. If such were the case, the new measure would commence with the visiting-hand sign. This sign remains in effect until cancelled by the appearance of the normal hand sign, either in that particular line or at the margin of a new line, shown in its usual place. If the visiting-hand sign were still to be in effect at the beginning of a new parallel, it would have to be brailled **following the normal hand sign for that line.** A visiting-hand sign is preceded by a word-sign expression and opening bracket but is followed by an accent or similar symbol. In other words, it is placed closer to the note than the normal hand sign at the margin. The note following a hand sign needs an octave mark.

Example 21-20 illustrates the crossing of hands. In the transcription shown here, dot 5's have been used to identify the two added rests.

Example 21-20.
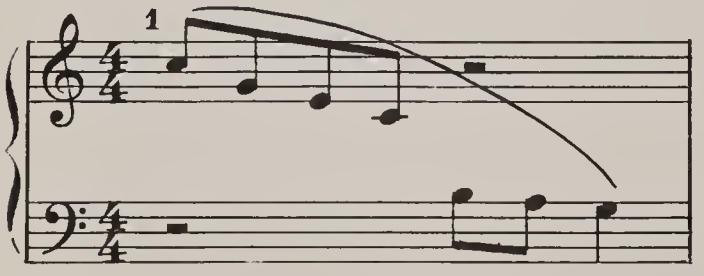




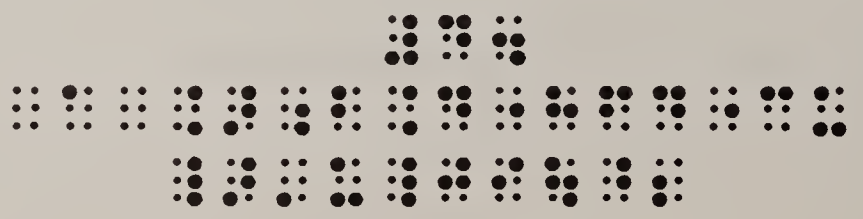
The Slur Between Hands. Where a slur leaves one hand in one stave and passes to the other hand in the other stave, a special sign is used to mark the point of transfer. The same sign is used to represent the short, straight line going from one stave to the other that indicates the passing of the melodic line from one hand to the other. This particular slur or line is indicated in braille as follows.

The Slur (or short line) Between Hands: 
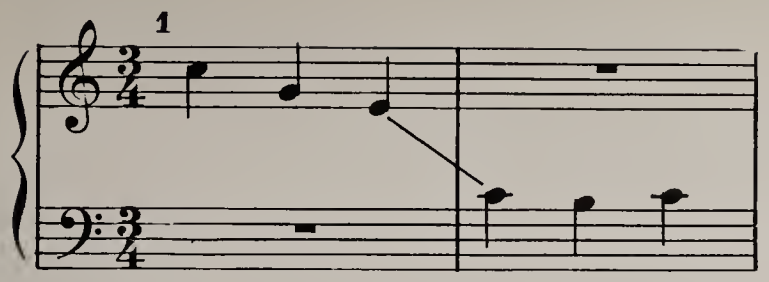
The beginning of the slur is brailled in the usual fashion, in the hand where the phrase originates. The special slur sign is brailled following the note where the change of staves occurs, that is, the last note of the phrase to be played by the original hand. Thus it may be helpful to think of the sign as a "transfer slur." The end of the slur is indicated in the usual manner, in the other hand, wherever the phrase happens to terminate. In music of an intricate nature, it often is helpful to show this sign in two places: after the last note to be affected in the one hand, and immediately preceding the first note in the other hand. It is not necessary to show the sign twice in the following simple examples, however.

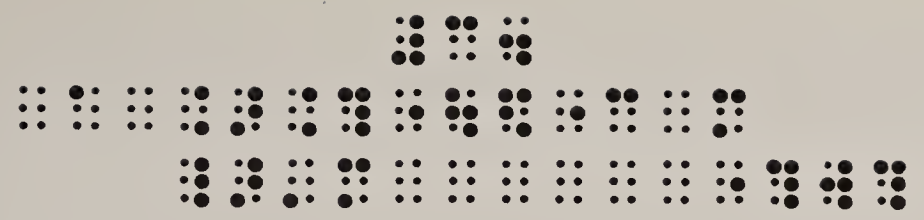
Example 21-21.





Example 21-22.





Piano Pedalling. The information given here will enable the student to transcribe simple pedalling indications. Those who plan to do extensive piano transcription will find a certain amount of additional instruction in Section XVIII of the MANUAL.

Common print signs for depressing and releasing the pedal, respectively, are shown below, including the half-pedal or "legato pedal" indicated by the tent-shaped hump.

Ped. ✻ ⌊——————⌋ ⌊————∧————⌋ *P*.....∧.....

Braille Pedalling Signs are as follows:

Pedal-down: 

Pedal-up: 

Half-pedal: 

Such directions as "ped. simile," "con Ped.," etc., are transcribed as parenthetical expressions wherever they occur.

Placement of Pedalling Signs. These signs must be placed exactly where they occur in the print. They are brailled in the left-hand line, except in situations where the pedalling affects what is going on in the right-hand part, while the left hand has a note of longer duration or a rest.

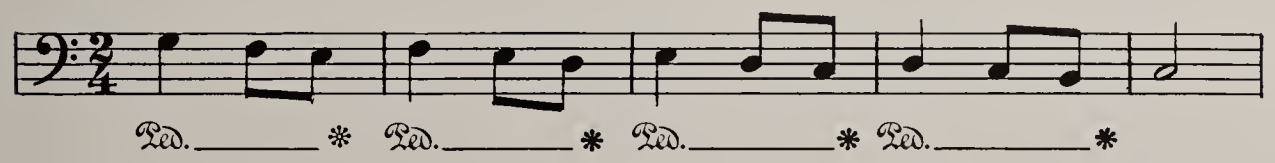
The pedal-down sign, as well as the half-pedal, is brailled before all other signs which come in front of the note, including word-sign expressions, opening bracket, etc. A parenthetical expression precedes a pedal-down sign, however, if both happen to appear at the start of a measure.

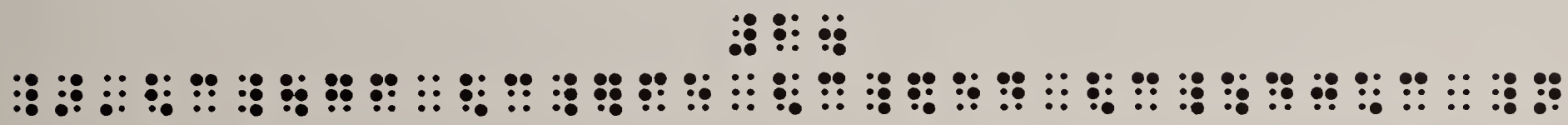
The pedal-up sign is brailled following the note, interval, or rest indicated, and follows all other signs which come after them. (Intervals will be defined in a later chapter.)

Omission of a Pedal-up Sign. A pedal-up sign is omitted under two circumstances. First, wherever a pedal-up sign is followed immediately by a pedal-down sign in the print copy, only the latter sign is brailled. Thus it serves to indicate not only where the new pedalling commences, but also where the previous pedalling ends, in this case. Second, where a pedal-up sign is followed by a double bar, it is not necessary to mark the release of the pedal.

The following examples are presented to demonstrate the use of pedal signs. It should be noted that most of the examples do not end with a double bar. In Example 21-23 a pedal-up is brailled only at the close of the fourth measure, because all other similar signs are followed immediately by a pedal-down sign.

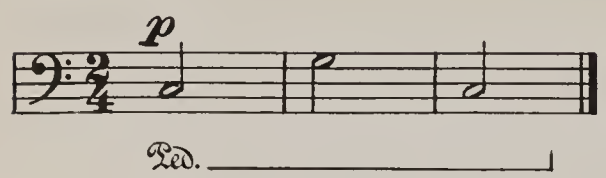
Example 21-23.

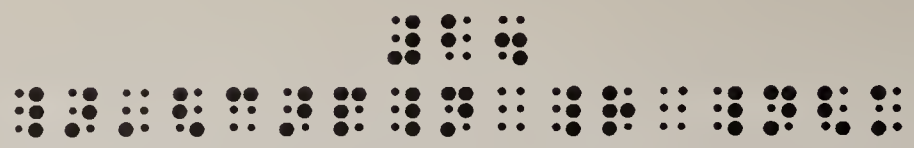




In Example 21-24 no release sign is brailled because the print sign is followed immediately by a double bar.

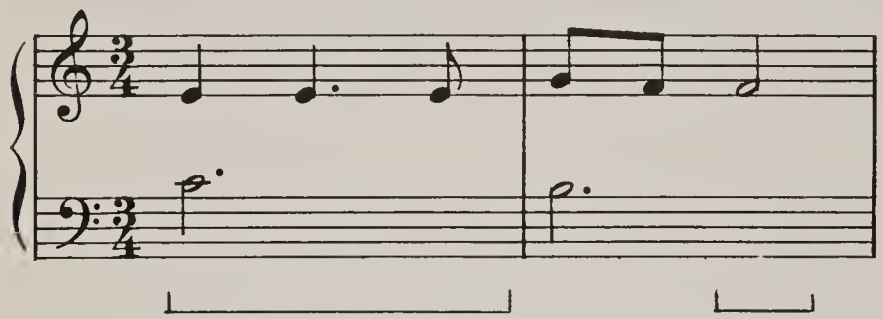
Example 21-24.

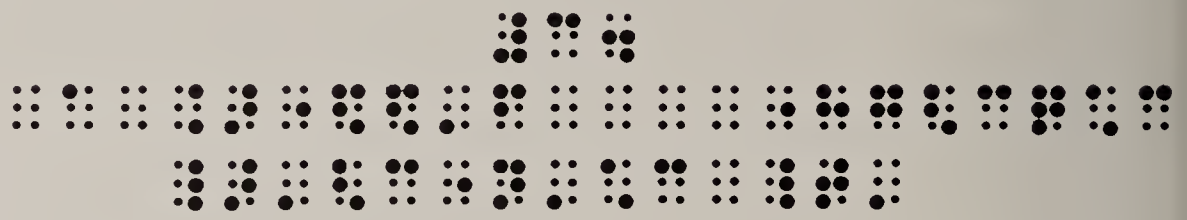




In Example 21-25 the first pedalling indication (up and down) is brailled in the left-hand part; the second must be shown in the right-hand part because it affects the half note in that hand.
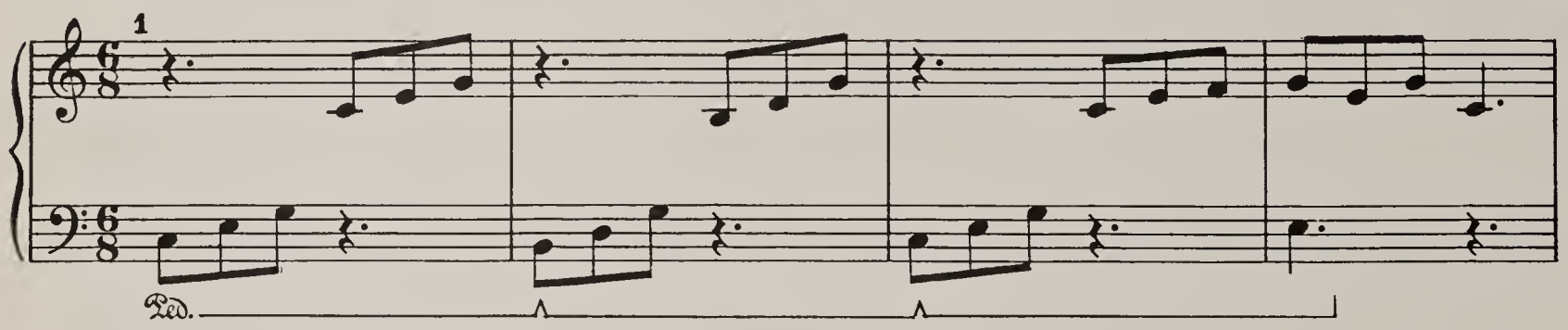
Example 21-25.

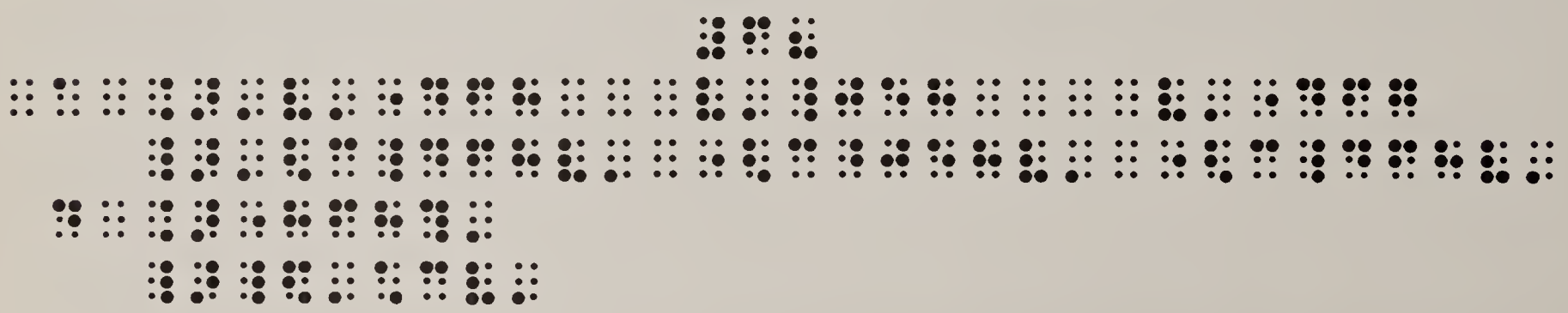




Example 21-26 demonstrates the use of the half-pedal sign.

Example 21-26.



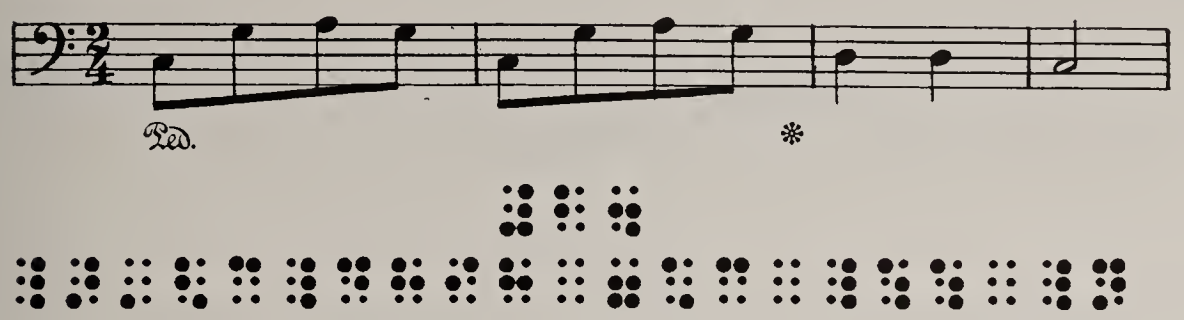


Pedalling in Conjunction with Repeats. Repeats can be used in the presence of pedalling signs, provided that the pedalling can be made perfectly clear. If the transcriber will mentally perform the music while he carefully reads through his own transcription, he can usually tell quite easily whether the pedalling remains clear. If he has any doubts about the matter, it would be better to sacrifice the repeat and to write out the music.

The following five statements and the eight illustrations presented with them indicate how the measure-repeat sign may be used when pedalling signs must also be considered. In some cases the repeat sign will have to be preceded or followed (or both) by pedalling signs; at other times the repeat sign will be used alone.

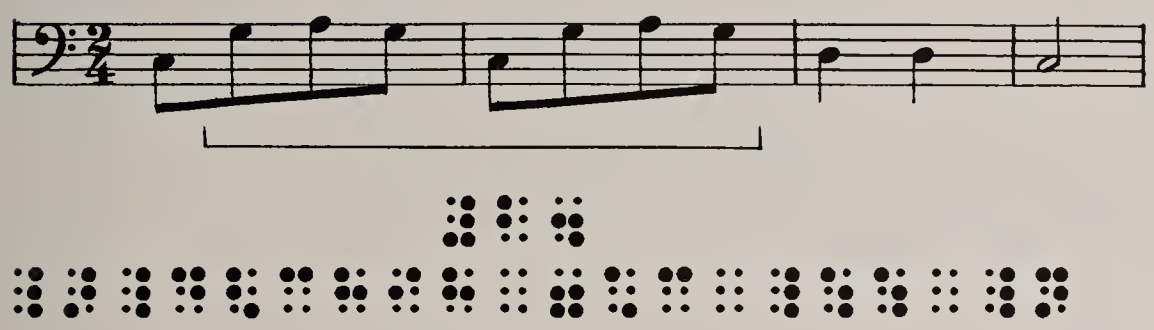
1. If the pedal-down sign is shown at any point during the original measure and the depression continues throughout the repeat (or beyond), the repeat sign may be used, but the release will have to be indicated clearly at the proper place and in the appropriate manner. In Example 21-27 the release at the end of the second measure is indicated by placing the pedal-up sign immediately after the repeat sign.

Example 21-27.



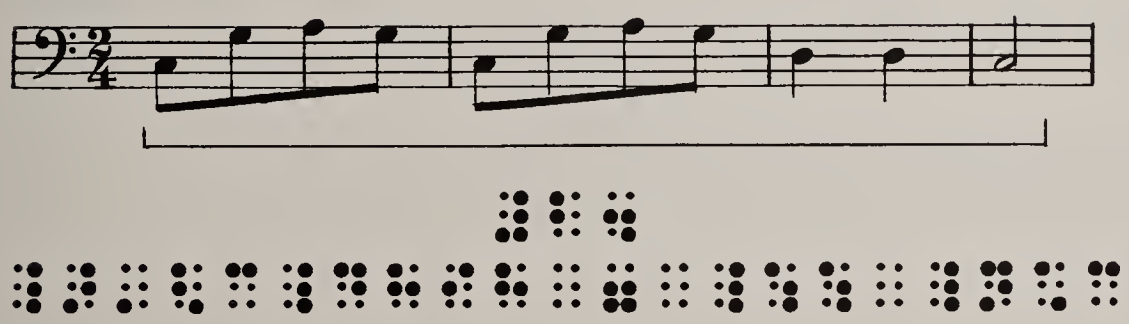
The same procedure is followed in Example 21-28, even though the pedalling does not commence with the first note of the original measure.

Example 21-28.



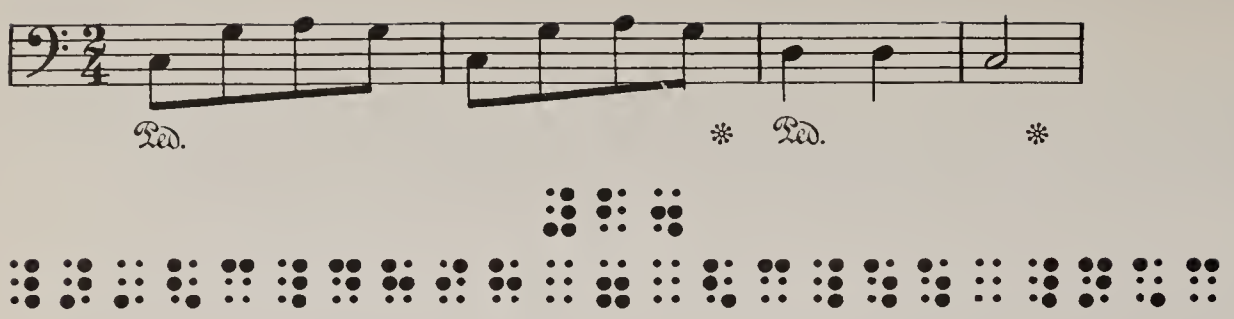
In Example 21-29 the pedal is held down not only through the original measure and the repeat, but through two additional measures as well, and the release sign is brailled at the end of the fourth measure. If a double bar were present at the end of the fourth measure, however, no release sign would be brailled.

Example 21-29.



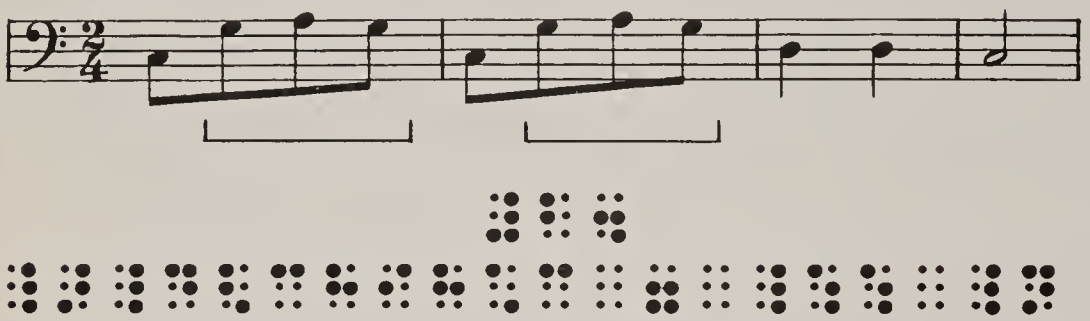
In Example 21-30 the release sign at the end of the second measure is omitted, following the repeat sign, because a new pedal-down sign occurs immediately and is brailled at the start of the third measure.

Example 21-30.



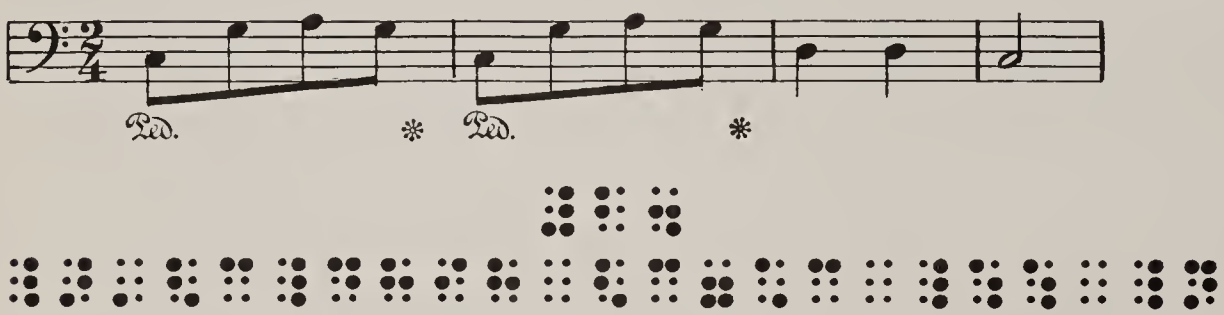
2. If the pedal is used during only **part** of the original measure and then released, and the repetition is exact, the repeat sign automatically includes the pedalling indications. (Both the depression and the release will have been clearly indicated in the original measure.) Example 21-31 illustrates this point.

Example 21-31.



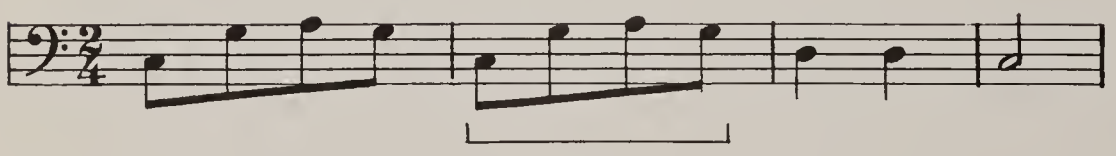
3. If, however, the pedal is used during **all** of the original measure, then is released, and the following measure shows an exact duplication, the repeat sign does **not** automatically include the pedalling indications. A pedal-down sign must precede the repeat sign in this case. (The preceding release sign is omitted because it is followed immediately by a depression.)

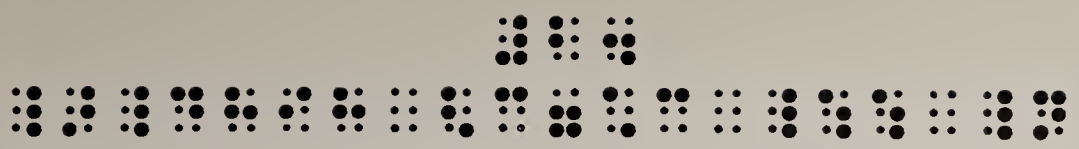
Example 21-32.



4. If the pedal is depressed throughout one of these measures but there is no pedalling during the other one, the repeat sign may be used, provided that pedalling signs can be placed in such a way that the pedalling remains clear. In Example 21-33 it is the original measure that has no pedalling. Pedalling for the repeat measure can be shown, however, by placing the proper pedalling signs before and after the repeat sign, respectively.

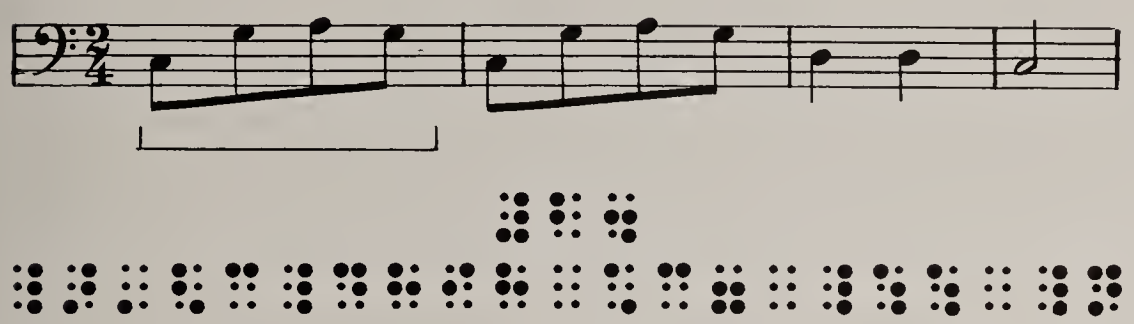
Example 21-33.





Where the repeat measure has no pedalling, however, the MANUAL states that it would be more suggestive to place the pedal-up sign at the **beginning** of the repeat measure, rather than at the end of the original measure, where it actually occurs in print and where it normally would be placed if no repeat were involved. This suggestion is carried out in Example 21-34.

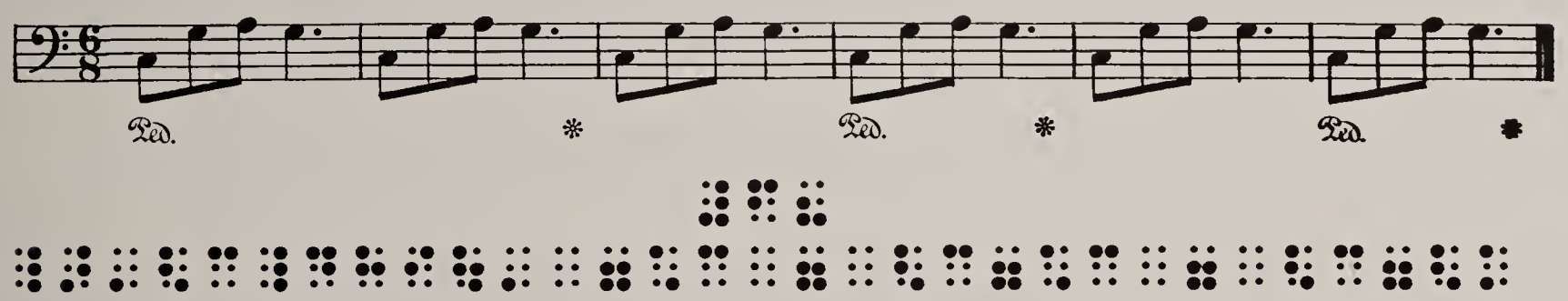
Example 21-34.



(The student should understand that this is, of course, a departure from the rules of brailling a release sign after, rather than before, a note, and also of placing it exactly where it occurs in the print. The MANUAL displays two illustrations in regard to this kind of situation; in one the suggested procedure is followed, and in the other it is not followed. In LESSONS IN BRAILLE MUSIC the following statement appears: "In transcribing from a good edition, the pedalling should be placed on the same side of the bar line as it is in the ink-print." The implication seems to be that one should follow the good edition exactly in regard to the placement of pedal signs. If such were the case in the preceding example, the release sign would be shown at the end of the first measure, where it actually occurs.)

5. Where a measure is repeated consecutively a number of times and the pedal is changed between measures, the repeat sign may be used, with the proper pedal signs marked where called for, as is illustrated in Example 21-35. The measure repeats cannot be shown collectively, with a numeral, in this case. (Let it be assumed that the music shown in this example is from a good edition.)

Example 21-35.



The same principles as those expounded above, regarding the use of the measure-repeat sign in the presence of pedalling, also are applicable for the half-measure repeat (that is, where the second half of the measure is a duplicate of the first half). See Examples 153-160 in the MANUAL for further illustrations.

Organ Music. Basically, organ music is transcribed in the same manner as piano music. The hand parts are brailled exactly as they are for piano music. Obviously, because several manuals are available on an organ, and there is a separate keyboard for the feet, these differences must be provided for in the transcription. Consequently, the transcription includes instructions for pedals and for registration.

Format for Organ Music. Organ music of a simple nature usually is written in the bar-over-bar format. A third line is added to the parallel for the pedal music and is introduced at the margin by the sign for pedals, vertically aligned with the two hand signs. All rules concerning measure alignment, measure division, etc., given in regard to the two-line parallel for piano music also apply to the three-line parallel for organ music.

The Braille Sign for Organ Pedals is shown as follows: ⠼⠼

Indications for Pedalling. The following common indications for organ pedalling are brailled immediately after the note affected, in the same manner as a finger sign. A change of feet (left to right, toe to heel, etc.) is indicated like a change of fingers is shown, by brailling dots 1-4 between the two indications. Generally, the heel sign is shown by a cipher; occasionally it is U-shaped.

Left Toe: ⠼

Left Heel: ⠼⠀⠼

Right Toe: ⠼

Right Heel: ⠼⠀⠼
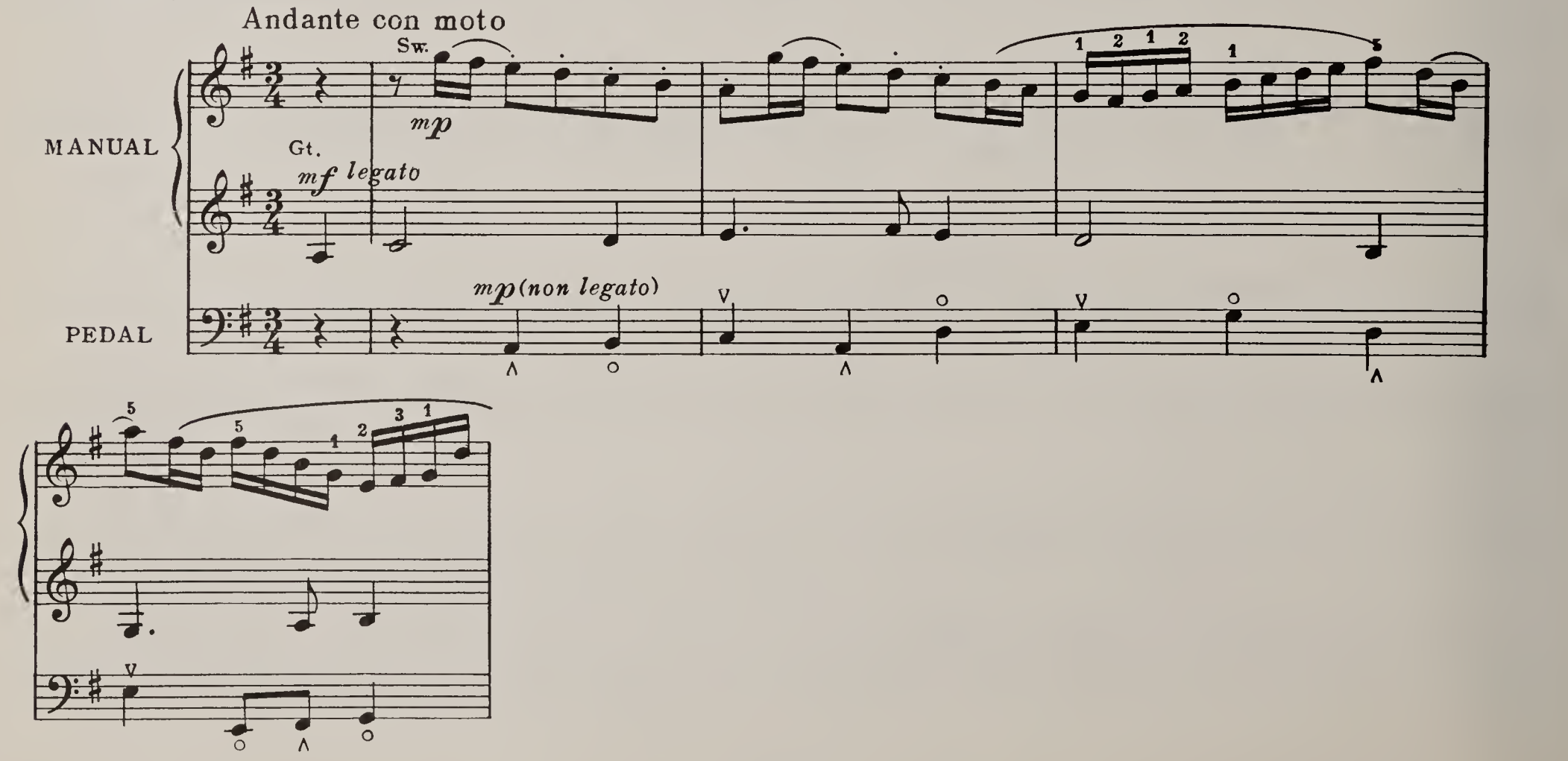
Change of Feet (left to right, toe to heel, etc.): ⠼

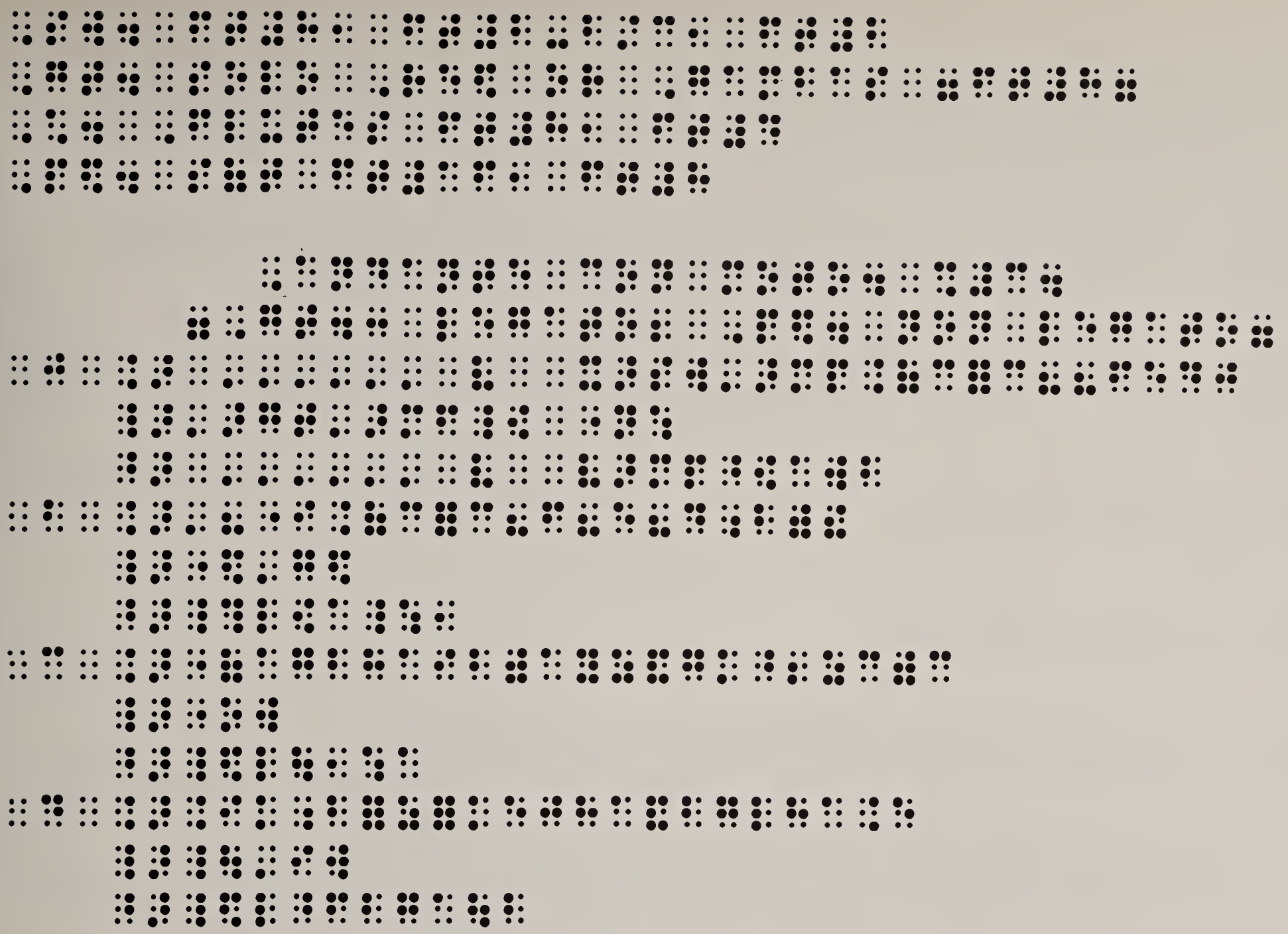
Registration. Any details of organ registration that are shown at the commencement of a piece should be brailled according to print tabulation, as far as possible. Within the text, directions for manuals only, whether shown by abbreviations or numerals, can be brailled with the word sign. Directions for manuals combined with registration occurring in the text, however, should be placed in parentheses. Often registration directions within the text take up so much space that it becomes difficult to make a clear presentation of the music itself. In such cases, it is a good idea to use the music asterisk at these points, so that details of registration may be given in footnotes at suitable locations. In the footnote, the pertinent measure number is placed after the asterisk, followed by the registration. (The asterisk sign and directions for its use are presented in Chapter 29.) Another option is to put the directions on a free line above the parallel, as explained earlier in this chapter.

Example 21-36 shows a few measures of an organ transcription, brailled bar-over-bar. (Example 282 in the MANUAL also is illustrative.) It should be added that organ music is sometimes transcribed according to other formats, especially if the music is of a complex nature. This subject will be discussed further in Chapter 24.

Example 21-36.

Sw. 8 , $2\frac{2}{3}$, 2
Gt. solo Reed or Gambas (8′)
Ch. Flutes 8′, 4′
Ped. soft 16′, 8′
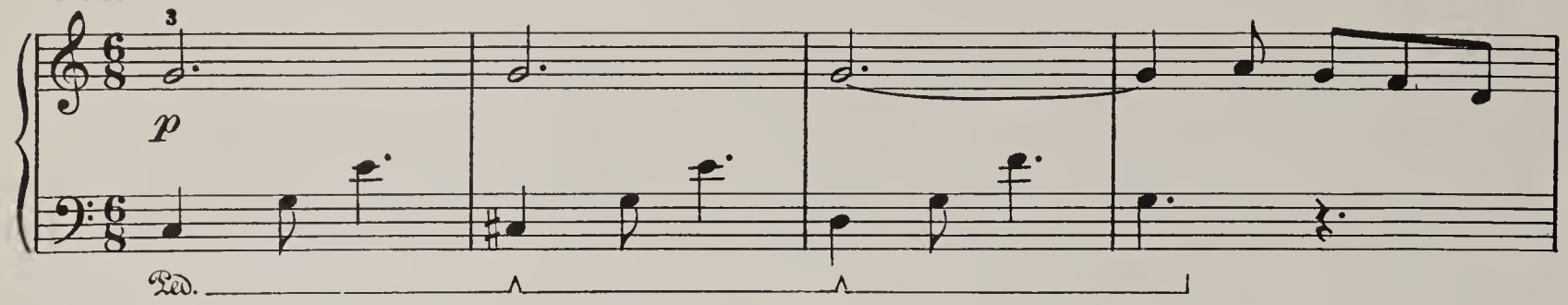




(Those who are interested in transcribing music for the electronic organ will find a certain amount of pertinent information in the MANUAL, Section XXXII, and an illustration in Example 324. The music itself is transcribed as for other organs, of course, but the registration is indicated in a different manner.)

The Omission of Signs. In transcriptions prepared for a teacher of sighted pupils and in those prepared for the Library of Congress, the addition of a sign that is not shown in the print must be preceded by a dot 5 to indicate the addition. A large number of readers, however, are not interested in information that is concerned exclusively with print detail, and they find its inclusion a nuisance and an irritant. Sometimes it becomes an obstacle that causes them to lose interest in braille music altogether. This fact is pointed out in LESSONS IN BRAILLE MUSIC, where it is explained that the rule is largely for the benefit of the teacher, and that, if the transcriber considers it advisable to ignore the dot-5 procedure, a note should be included saying, "This text is a correct transcription of the ink-print original, apart from slight variations and modifications rendered necessary by the nature of the Braille system. No indication of such alterations is here included." In those cases where a transcription is being made for a specific individual who is not interested in an exact replica of the print detail, the dot-5 procedure, therefore, can be omitted and the above transcriber's note included.
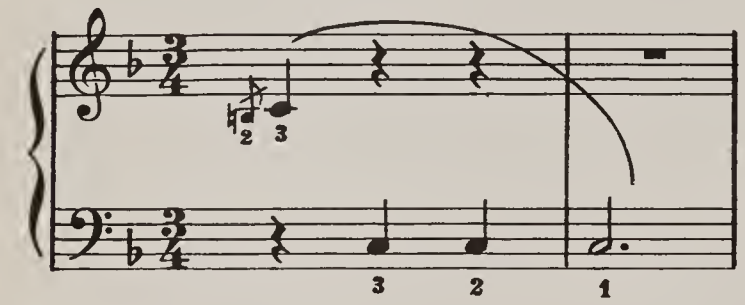
Exercises for Chapter 21

Directions for the Exercises. All of the examples in the chapter should be reviewed before the following exercises are prepared. Only a few measures of music can be presented in each one. In the fourth and seventh exercises, a treble clef symbol appears in the lower staff. No indication of this fact is made in the braille transcription unless it is one being prepared for a teacher, with clef signs being used throughout. Notes are brailled in the line of the hand that plays them, as usual, with octave marks showing note location. In the final exercise, manual indications can be shown parenthetically, following the hand signs. Arabic numerals are preferable in this instance. Directions for the pedals can be placed according to Example 21-36. Assumed measured numbers should be used for all exercises.
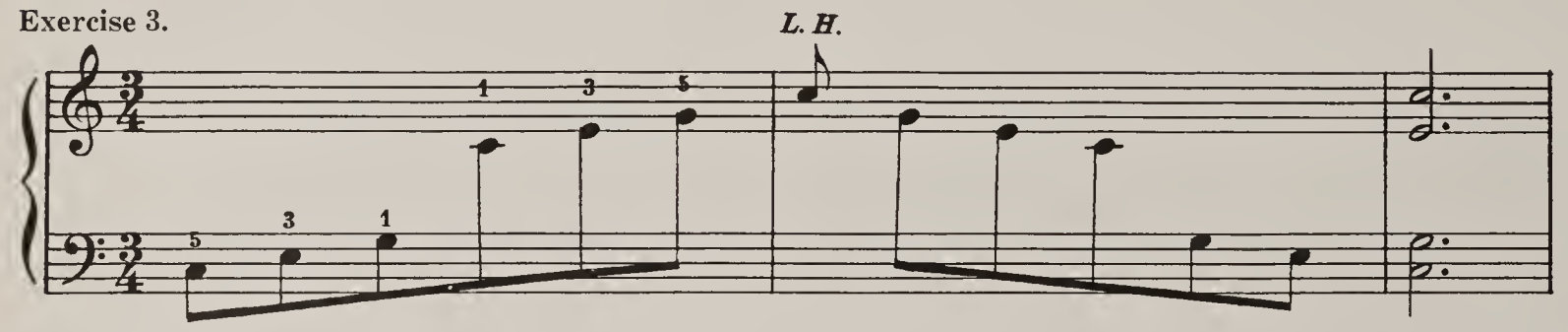
Exercise 1.
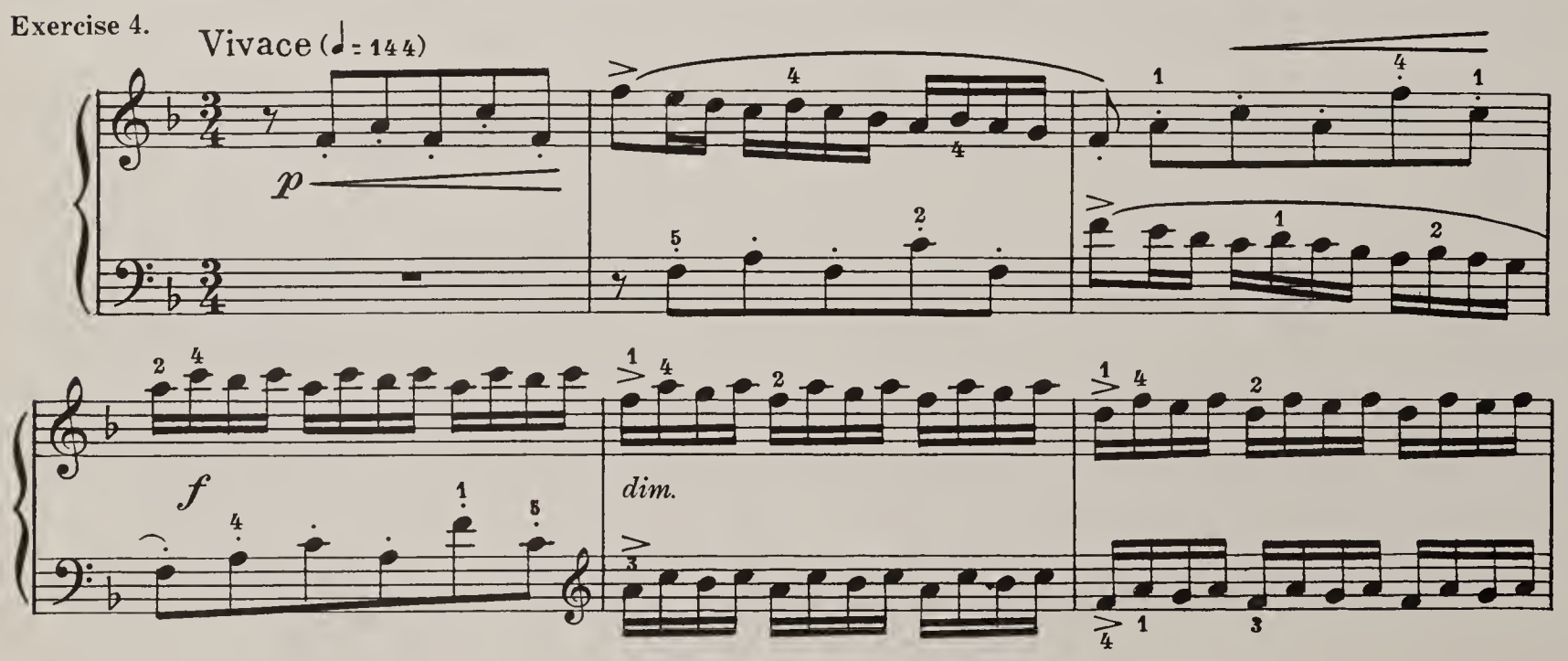


Exercise 2.



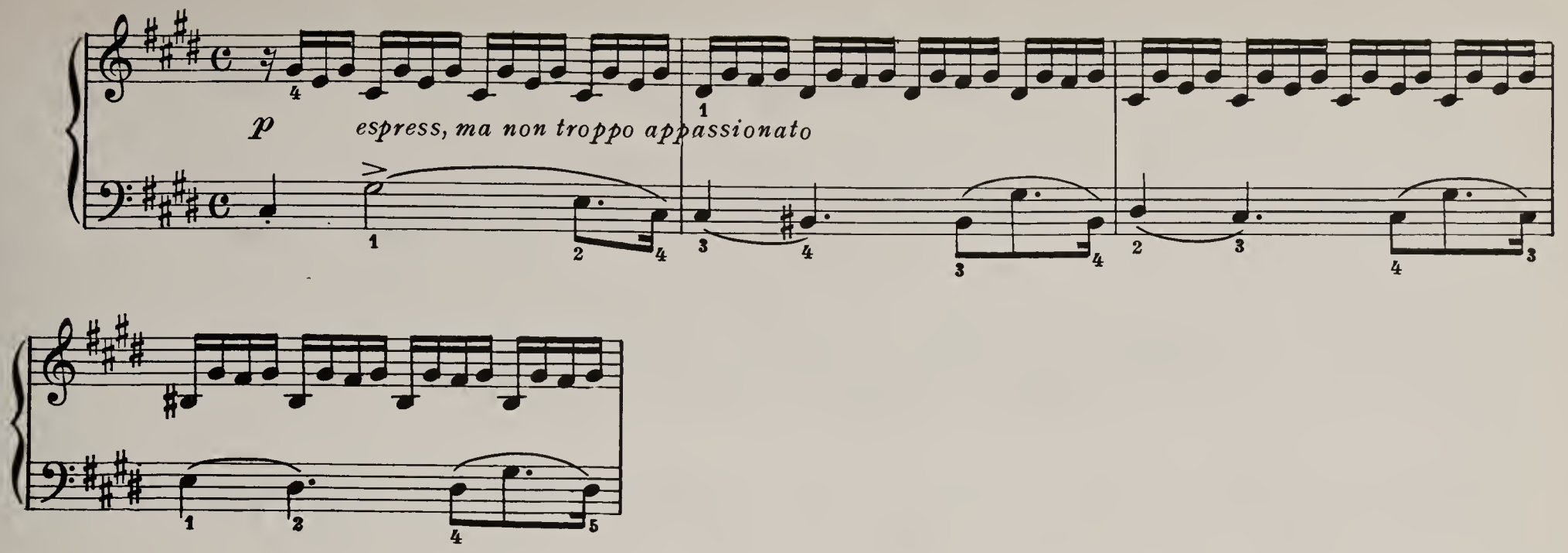
Exercise 3.
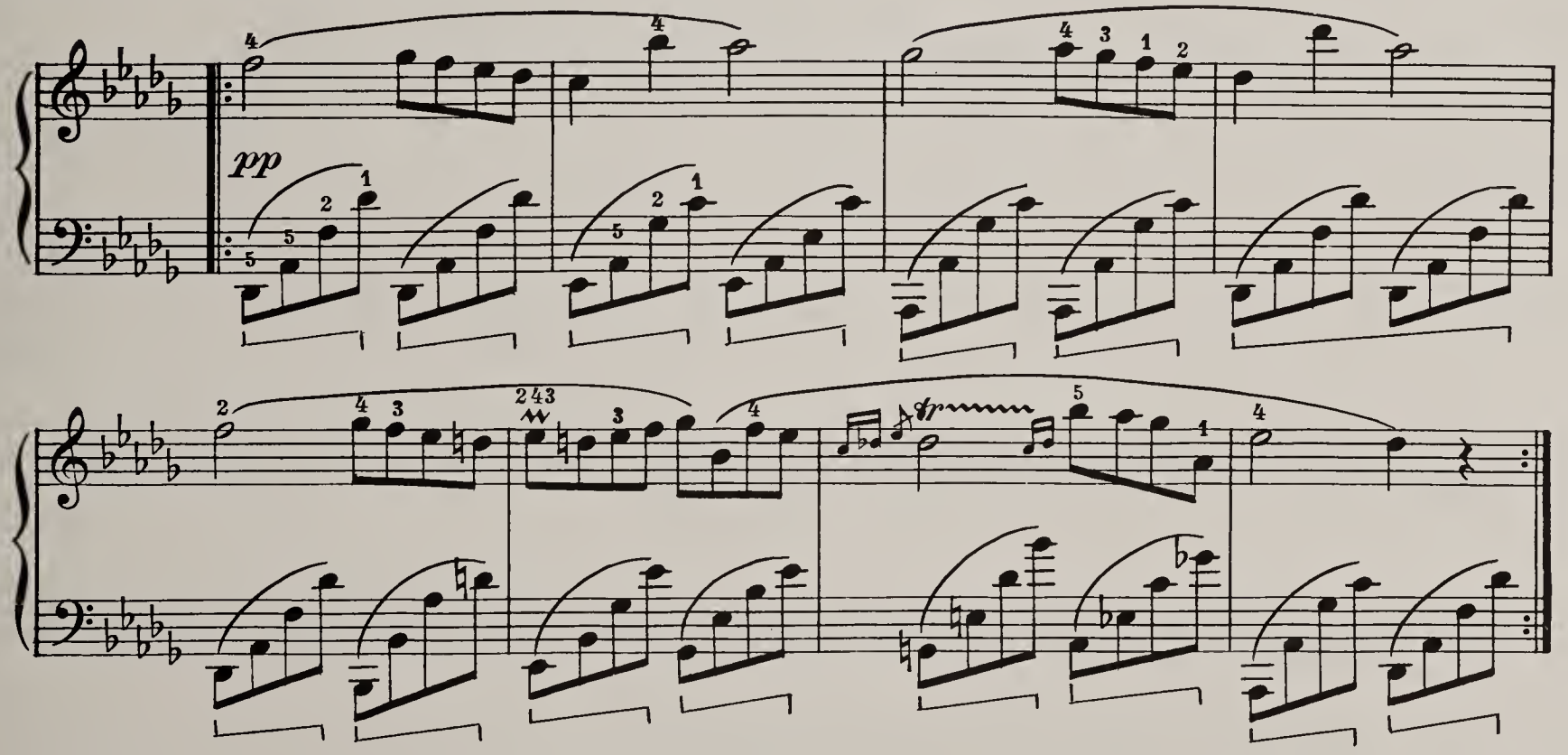


Exercise 4.
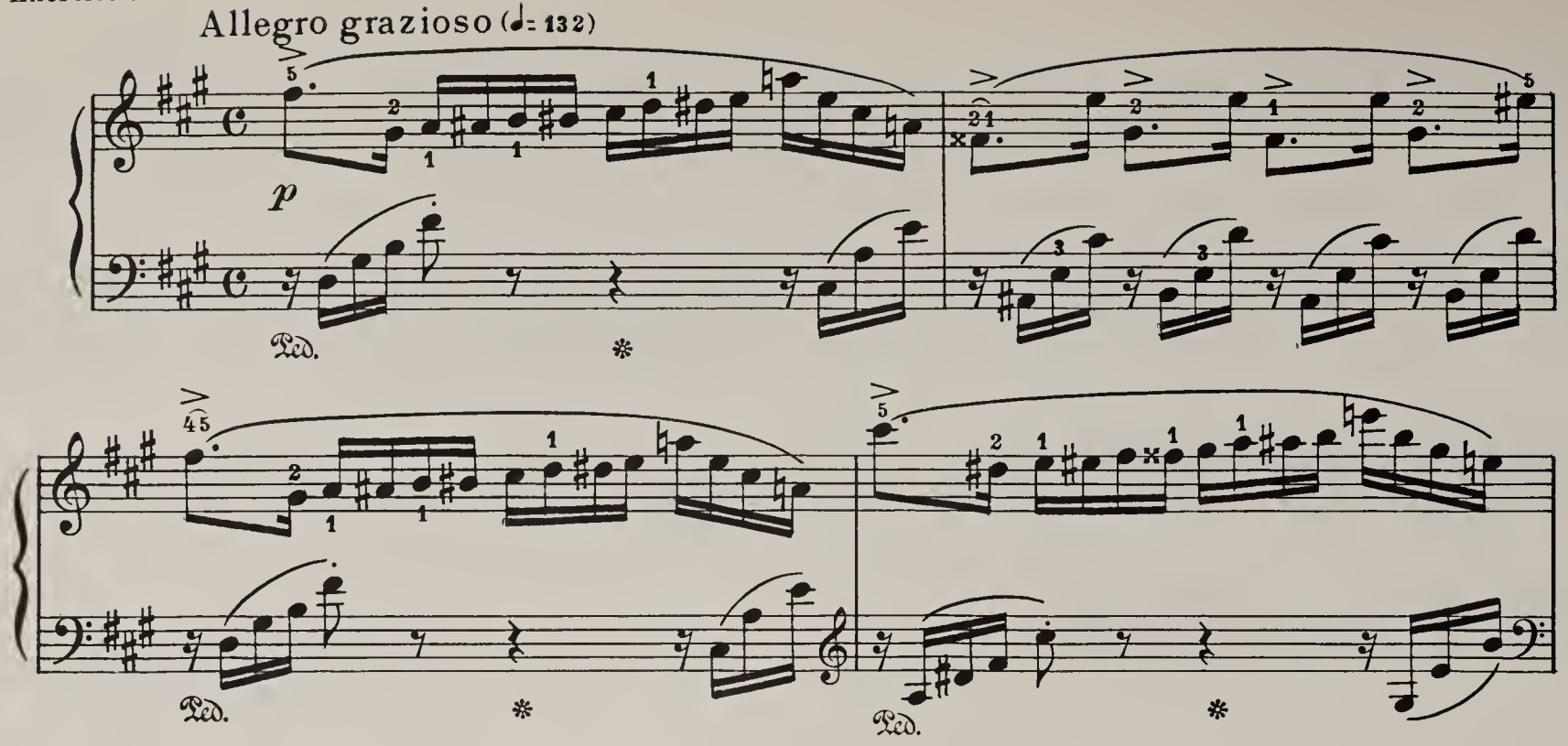


Exercise 5.
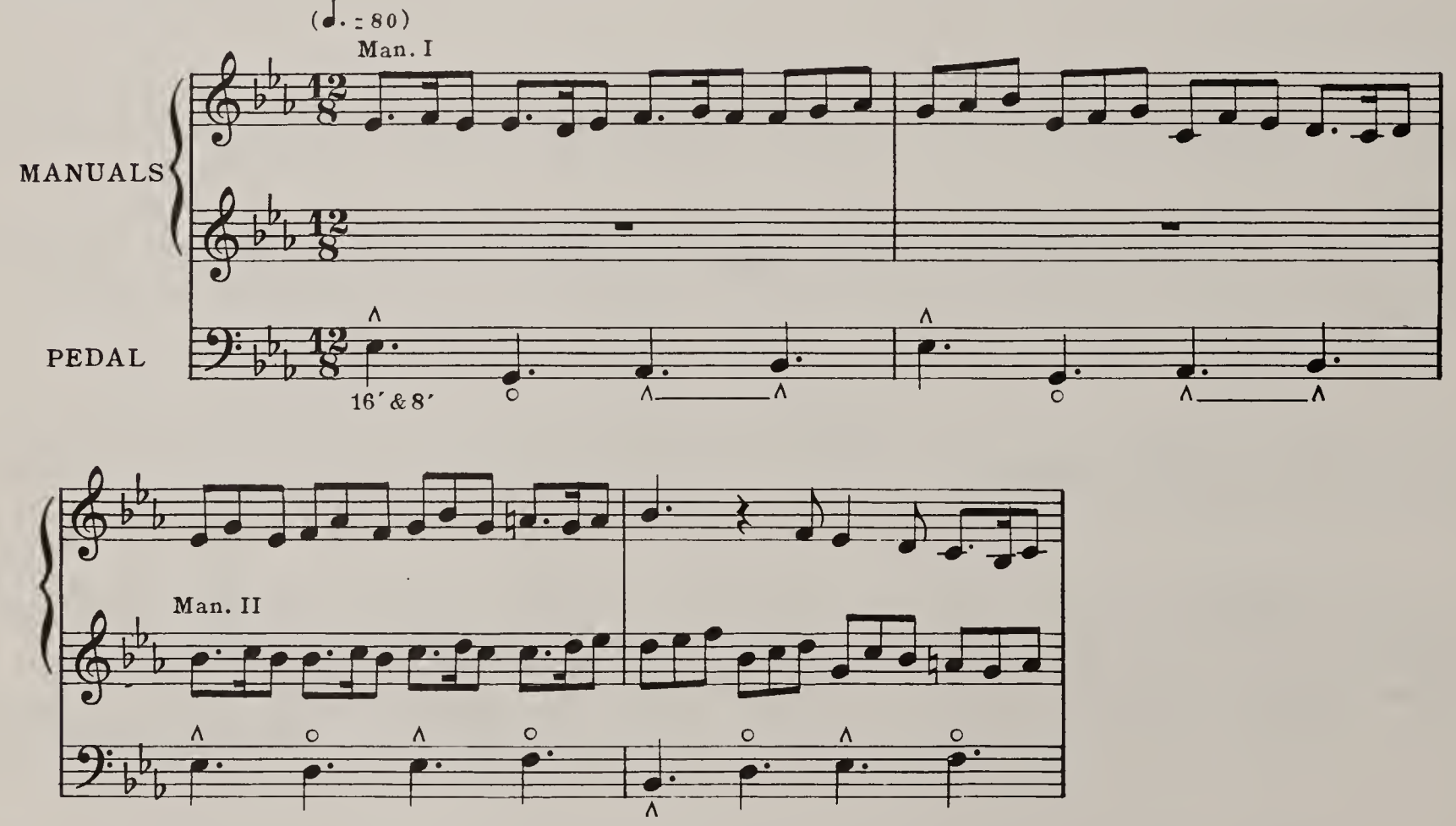


Exercise 6. Use a 4/4 time signature.



Exercise 7.



Exercise 8.



Chapter 22

INTERVAL SIGNS, CHORDS, AND RELATED USE OF COMMON SYMBOLS AND PROCEDURES

In addition to **interval signs,** the following new signs are introduced in this chapter: **arpeggios,** the **chord tie,** the **cumulative tie,** and the **moving-note** sign.

Up to this point the student has learned how to transcribe music that is composed exclusively of a series of single notes, to be executed consecutively. Instruction was planned in this particular manner because it is much easier for the transcriber to learn how to use the basic signs introduced thus far if they are initially presented with single notes. Music for keyboard instruments, however, also contains notes that are to be played simultaneously by one hand, that is, as a chord. (String music also calls for chord transcription, on occasion.) These particular notes may, or may not, have the same time value. Inasmuch as they cannot be placed in vertical arrangement, as they are in print, some special procedures have to be used to indicate the simultaneous playing of several notes by one hand and what their respective values are.

Interval Signs. One of the procedures, employed under certain circumstances calls for the use of interval signs, which are presented below.

The Seven Interval Signs

Second **Third** **Fourth** **Fifth** **Sixth** **Seventh** **Eighth** (octave interval)



General Procedure for the Transcription of Chords. The following method is used to transcribe a chord, provided that every note of the chord has exactly the same time value. Only one note of the chord is brailled in the form of a note. In a chord written for the right hand, the highest note is transcribed in its regular form; in a chord written for the left hand, the lowest note is transcribed in its regular form. Instead of transcribing the other notes of the chord in the form of notes, the braillist substitutes for each the specific interval sign that will correctly indicate its distance from the **written** note. Intervals are read downward in the right hand and upward in the left hand. (In string music, intervals are read downward in the G clef and upward in the F and C clefs.)

To transcribe the right-hand chord shown in Example 22-1, for instance, one would braille only one note, the fifth octave G, and follow it with the three pertinent interval signs in the order in which they occur, reading downward; namely, the 4th, 6th, and 8th (or octave) intervals. The verbal description would be: "fifth octave G, a whole, with a 4th, 6th, and 8th." (The illustrations presented in this chapter are brailled with hand signs, and an octave mark is used at the beginning of each measure, as in the bar-over-bar format. In order to conserve space, signatures are shown on the same line as the music, where the example requires only one line of braille.)

Example 22-1.



To transcribe the left-hand chord in Example 22-2, one would transcribe the second octave G, then, reading **upward,** the 3rd, 5th, and 8th interval signs. Verbally, the description would be: "second octave G, a whole, with a 3rd, 5th, and 8th."

Example 22-2.



Because a large majority of the braille music now in circulation was transcribed prior to the 1954 International Conference on Braille Music Notation, when changes in the direction of interval and chord reading were adopted, a transcriber's note should be included with any keyboard or string transcription stating the direction in which chords are to be read. This kind of transcriber's note is explained in Chapter 29.)

Signs for the intervals larger than an 8th, that is, a 9th, 10th, 11th, etc., are brailled the same as for a 2nd, 3rd, 4th, 5th, etc., respectively. For the purposes of braille music, therefore, the transcriber should think of a 9th interval in terms of the 2nd-interval sign, a 10th in terms of the 3rd-interval sign, and so forth. In a two-note chord, if the distance between the written note and the interval is greater than an octave, the interval sign must be preceded by the pertinent octave mark, as illustrated in Example 22-3. Although the interval shown actually is a 10th, it is brailled in the form of a 3rd, preceded by the octave sign of the note it represents. Without the octave mark, the interval sign would represent the C located on the third space of the staff, in this instance.

Example 22-3.



For a chord containing **more** than one interval, the same rule as that given in the preceding paragraph applies to the **initial** interval to be brailled, following the written note. From that point on, however, it is the distance between any two adjacent **intervals** that determines the need for an octave mark. If the distance between an interval and the preceding interval is an 8th or more, the second of the intervals must be preceded by the proper octave mark; if the distance is less, no octave mark is required for the second of the intervals. In Example 22-4 the initial interval, a 10th, written in the form of a 3rd, is more than an octave away from the written note and therefore must be preceded by the octave mark of the note it represents. The second interval to be brailled, a 13th, written in the form of a 6th, is less than an octave away from the preceding **interval** and needs no octave mark. If the initial interval were not preceded by an octave mark in this case, the note indicated would be the B on the second line of the staff.

Example 22-4.



In Example 22-5 the initial interval, a 6th, is less than an octave away from the written note and needs no octave mark. The second interval, a 10th, brailled in the form of a 3rd, is less than an octave from the preceding interval and needs no octave mark.

Example 22-5.



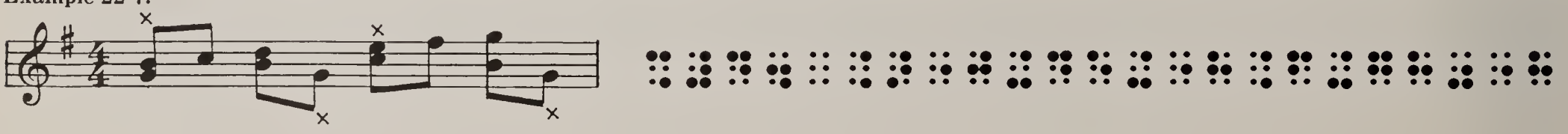
In Example 22-6 the initial interval needs no octave mark. The following interval, brailled in the form of a 6th, is more than an octave from the preceding interval and must have an octave mark.

Example 22-6.



It is very important to keep in mind that whether any written note needs an octave mark depends upon its distance from the preceding written note. In other words, one determines the need of an octave mark for any written note solely on the basis of its distance from the last note to be brailled in the form of a **note**, rather than in the form of an interval. Example 22-7 illustrates this point. Only those notes marked with an x need an octave mark.

Example 22-7.



Where a note with two stems forms a unison, the unison can be shown by brailling the 8th interval sign, preceded by the pertinent octave mark, after the note, as shown in the next example. (More commonly, the unison of two parts on a note with two stems is shown by a stem sign, a subject which is discussed in a later chapter.)

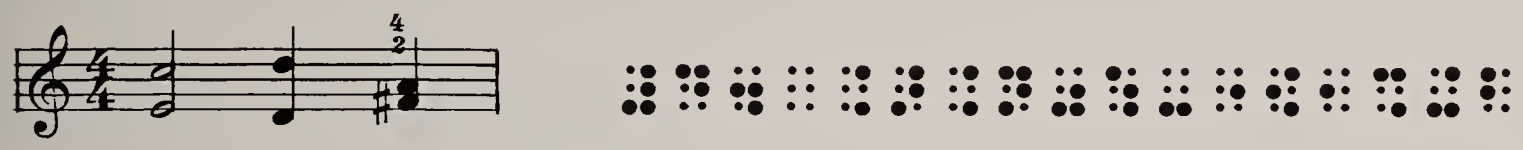
Example 22-8.



The Use of Common Symbols and Procedures with Chords. The topics which follow deal with signs and procedures already very familiar to the student, with three exceptions. However, specific instructions which could not be presented previously are now given for their use in connection with chords. Not all of the topics require illustrations.

The Dot, Accidentals, and Finger Signs. If the notes of a chord are dotted, only one dot is transcribed, and it is placed after the written note. When accidentals and finger signs apply to an interval, as shown in the following example, they are placed in the same relative position as for a written note. The accidental is placed before the interval, and the finger sign after the interval.

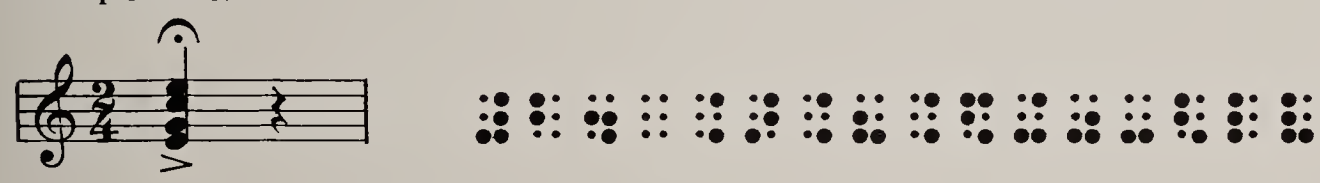
Example 22-9.



Measure Division. All intervals of a chord must be placed in the same braille line as the note to which they are related. Where a chord is concerned, any measure division is made after the last sign pertaining to the last interval of the chord.

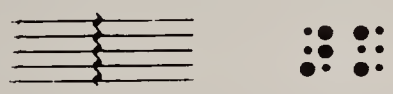
Symbols of Expression or Execution. An accent, or similar sign, affecting a chord is brailled only before the written note. A fermata, breath mark, or break sign is brailled only after the last interval, as shown in the following example.

Example 22-10.

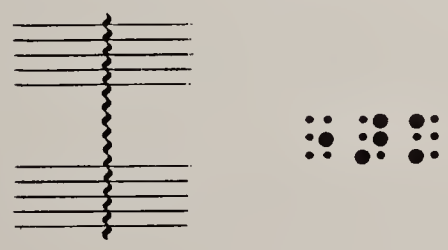


Two other symbols which affect chords are now introduced for the first time: the "short" and "long" **arpeggio signs.** Each is brailled before the written note of the chord affected. The short sign is used to represent an arpeggio which affects a chord in one hand part only, as illustrated in the first measure of Example 22-11. The longer sign is used where the arpeggio line is shown through both staves, affecting chords in both hands, successively, as shown in the second measure of Example 22-11. The arpeggio is executed from hand to hand. The symbol must be brailled in each hand part. Arpeggios are placed after words or letters of expression and an opening bracket, but preceding accents and similar signs. The long arpeggio sign is the same as the short, preceded by a dot 5.
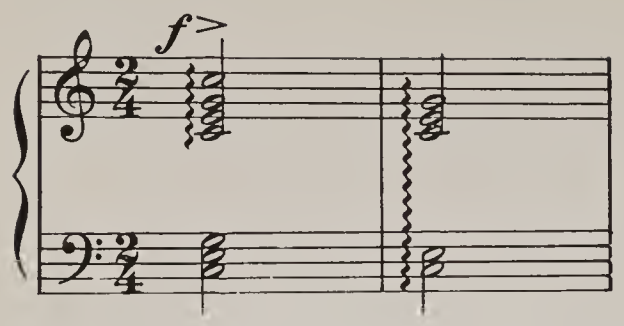
Short Arpeggio Sign:

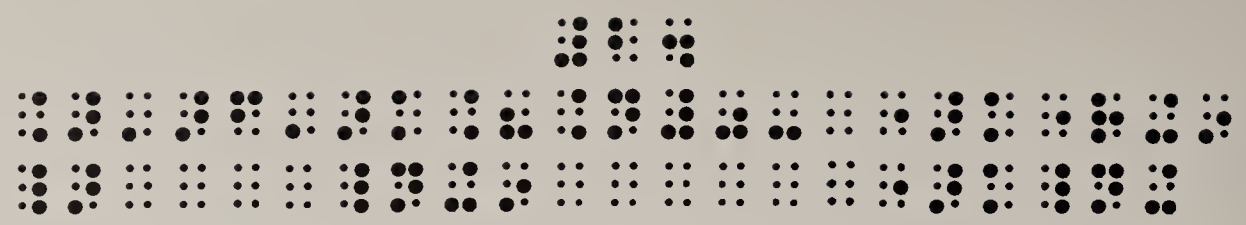


Long Arpeggio Sign:
(hand to hand)



Example 22-11.

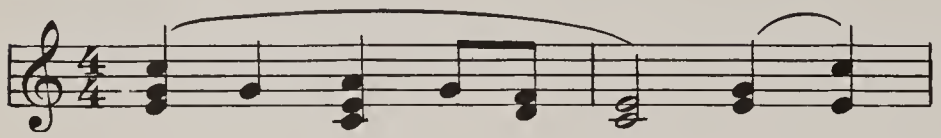




(The "accumulating arpeggio" will be discussed in the section dealing with ties.)

Slurs. Example 22-12 illustrates the use of slurs with chords. A beginning bracket slur is placed before the written note of a chord, and a closing bracket after the last interval of a chord. A single slur for a chord (as well as the double slur) is generally placed after the last interval of the chord, as shown in the second measure.

Example 22-12.





Ties Between Two Chords. If only one note is tied between two chords, the regular tie sign (dots 4, 1-4) is brailled after the affected note or interval in the first chord, as shown in the following example.

Example 22-13.





If all of the notes are tied, as in Example 22-14, a special sign, called the "chord tie," is brailled after the last interval of the first chord, and all other ties are omitted. The chord tie is shown as follows:

The Chord Tie: 

Example 22-14.

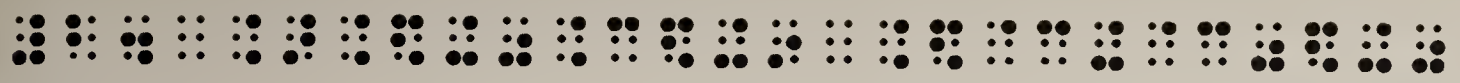




If two or more notes are tied, while others are not, the chord tie is used in the manner just explained, provided that each **untied** note moves to another note of the scale in the second chord. If even one untied note is repeated (resounded) in the second chord, however, then the chord tie may not be employed, and the regular tie sign is used after each tied note or interval in the first chord. These two situations are illustrated in the first and second measures, respectively, of Example 22-15.

Example 22-15.





Ties Between a Chord Note and a Single Note. Where a single note is tied to a note which is part of a chord, or vice versa, the regular tie sign is brailled after the pertinent note or interval, as shown in Example 22-16. When he brailles the second measure, the transcriber is likely to feel that he has made a mistake, because the tie must be shown between two notes having different pitch. This is necessary, however, where the second note affected by the tie must be written in the form of an interval and cannot follow the tie immediately. The reader realizes that only notes having the same pitch can be tied and that the interval is affected in this instance.

Example 22-16.
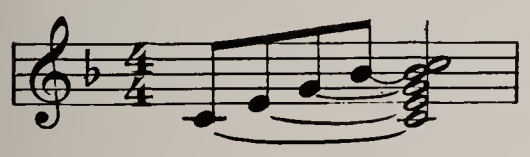




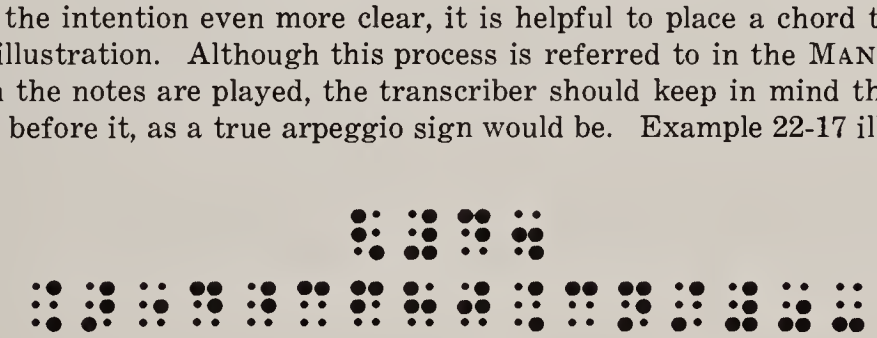
Ties Between a Broken Chord and a Solid Chord. Where all notes between two chords are tied, but the first chord is printed in the form of a broken chord (that is, as a succession of single, tied notes), while the second is printed as a solid, vertical chord composed of the foregoing notes, a special tie sign must be used. The sign is composed of dots 4-5, 1-4, as shown below.

Special Tie for an Accumulating Arpeggio: 

This special sign, which may be thought of as a "cumulative tie," is brailled after the first note of the broken chord, and all other print ties are then omitted. In order to make the intention even more clear, it is helpful to place a chord tie between the broken chord and the solid chord, as has been done in the following illustration. Although this process is referred to in the MANUAL as an "accumulating arpeggio," which very aptly describes the manner in which the notes are played, the transcriber should keep in mind that this special sign is, in effect, a tie, and therefore it is brailled **after** the note, not before it, as a true arpeggio sign would be. Example 22-17 illustrates the use of this special tie sign.

Example 22-17.
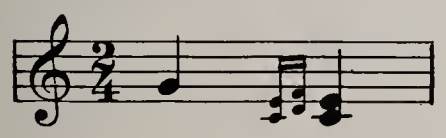




(For more complicated situations involving chords and ties, including the doubling of the chord tie, see Paragraphs 64-65 in the MANUAL.)

Ornaments. When a chord is composed of grace notes, the grace-note sign applies to both the note and the interval, as shown in the following example.

Example 22-18.

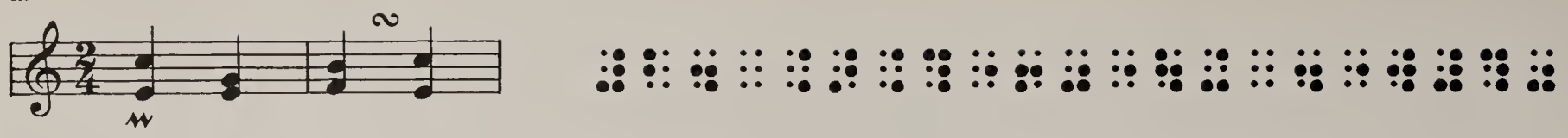




Where trills, mordents, or turns apply to an interval, the same rules are followed which govern their use with the written note. The embellishment may be shown for the interval alone, for the note alone, or two signs may be present, one for the note and one for the interval. The signs are brailled in accordance with whatever the print shows in each case. A few illustrations are presented in the next example.

Example 22-19.

a.



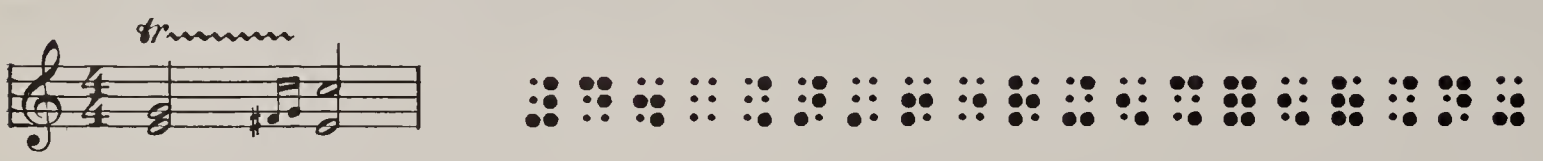
b.



c.



d.



Fractioning symbols are brailled after the last interval of the chord. Tremolo symbols are brailled after the final interval of the first of the two chords being affected. The following two examples illustrate these signs, respectively.

Example 22-20.



Example 22-21.

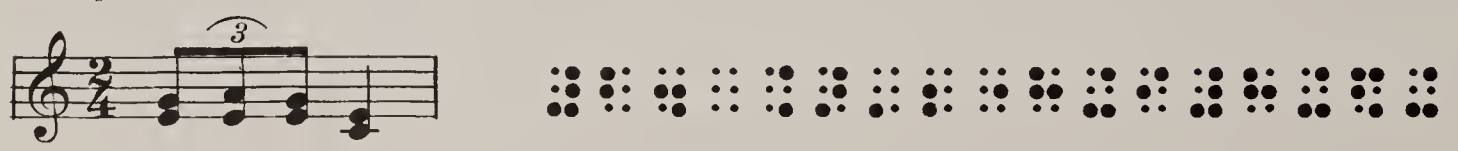


Grouping. Regular grouping of chords is carried out according to the same rules, regulations, and procedure used for single notes. The first written note is brailled according to its true value, and succeeding written notes of the group are brailled in the form of eighths. Irregular grouping signs are brailled before the written note of the chord. The following two examples illustrate these two kinds of grouping with chords.

Example 22-22.



Example 22-23.



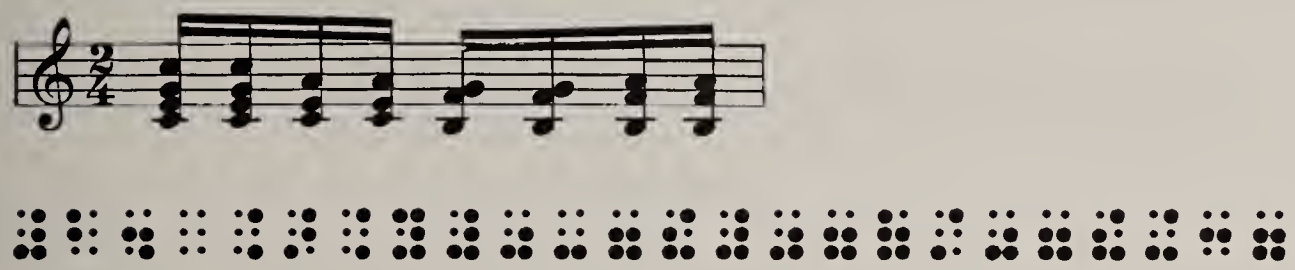
The Use of the Repeat Sign for Chords. The repeat sign can be used to show the repetition of chords as well as the repetition of single notes. The following example illustrates a one-beat repeat of a chord.

Example 22-24.



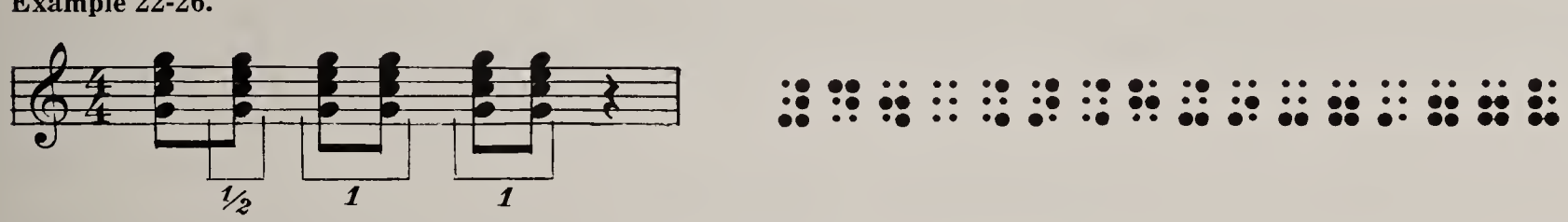
Employing the repeat sign, even for small, part-beat repeats, becomes very desirable when the repetition consists of a chord, as shown in Example 22-25, where each repetition consists of a fourth of a beat. (Notes cannot be grouped, in this case.)

Example 22-25.



Using consecutive repeat signs, separated by a dot 3, to represent repeats of differing value (as explained in a previous chapter), is often called for where chords are being transcribed. In Example 22-26, although five consecutive repeat signs could be used, each representing a half-beat repeat, it is more desirable to show one half-beat repeat first, followed by a dot 3, and to then show two one-beat repeats.

Example 22-26.



In transcribing Example 22-27, one could show the repeats in one of three ways:

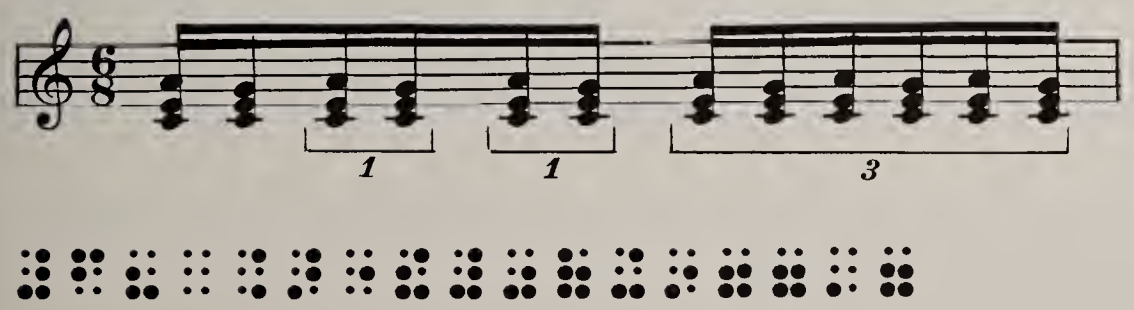
a. Write the first two chords, then use five repeat signs (each representing the repeat of one beat).

b. Write out the first six chords completely, then use one repeat sign to represent a half-measure repeat (notes would be grouped).

c. Write out the first two chords, then show two one-beat repeats, followed by a dot 3, and finally show a half-measure repeat, consisting of three beats.

The best solution is the last one.
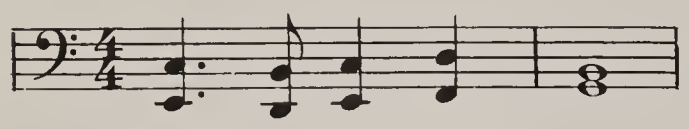
Example 22-27.



Doubling of Intervals. Where the same interval, not modified by accidentals or other signs, is shown with four or more successive notes, as in Example 22-28, it may be doubled according to the usual braille practice of using two signs to indicate the start of the doubling and one to indicate the end.
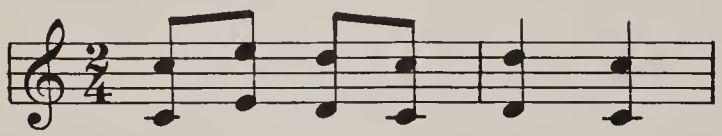
Example 22-28.

a.





b.

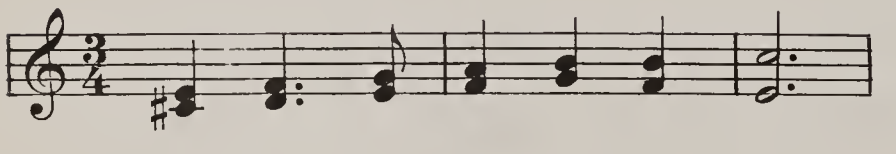




Even if one of the intervals in such a passage is inflected, however, doubling may still be carried out, provided that the inflected interval is either followed or preceded by at least three uninflected like intervals. In the former case, the doubling would start at the point of inflection; in the latter case, the doubling would end at the point of inflection. Examples 22-29 and 22-30, respectively, illustrate doubling under these conditions.

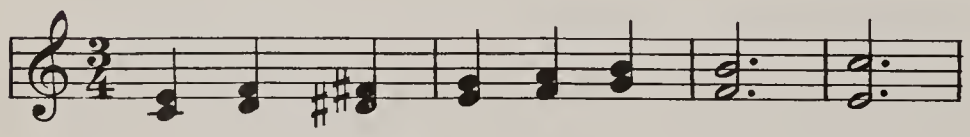
Example 22-29.

a.
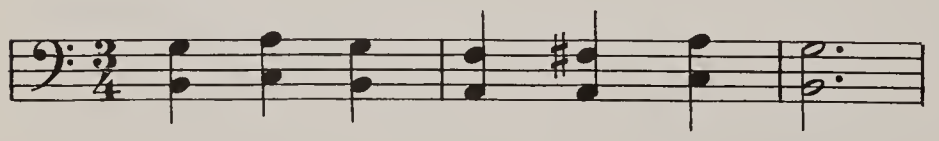




b.





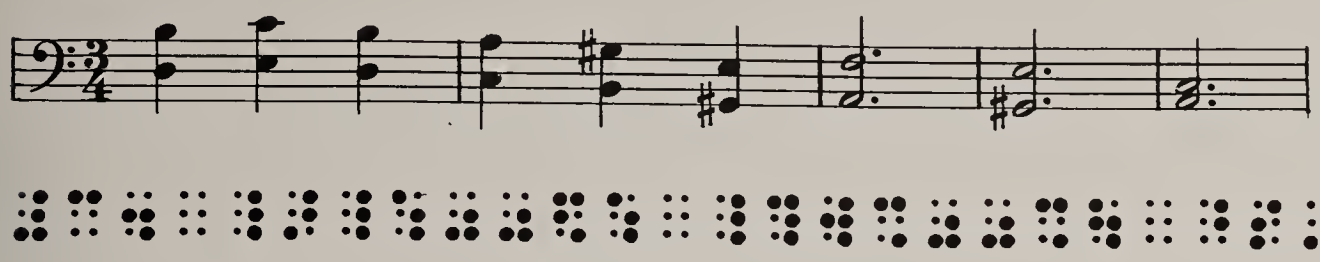
Example 22-30.
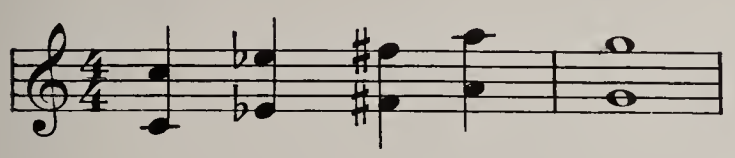




Where the inflected interval has at least three uninflected like intervals preceding it and at least three following it, the transcriber may redouble the interval sign at the point of inflection and continue as usual, rather than ending the doubling at the inflection and then redoubling it immediately afterward. This procedure would show that the doubling continues beyond the inflection, as illustrated in the following example. (The transcriber should remember that an accidental affecting the written **note** does not affect the doubling.)

Example 22-31.



One particular interval, the 8th or octave, is treated as an exception to the above rules concerning doubling in the presence of inflection. Doubling is **not** interrupted by accidentals marked for the 8th or octave interval, because the same accidentals are also marked for the written note in such cases. It is taken for granted that the octave interval is affected by the same accidental as the note, that is, that the octave is a perfect octave. Example 22-32 illustrates this point.
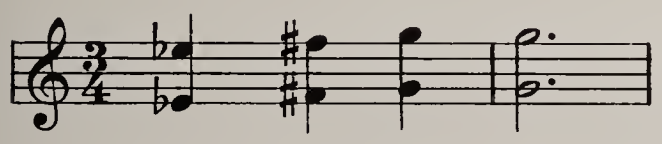
Example 22-32.





The doubling of intervals is most useful in passages of octaves, because not only the interval sign but accidentals for the interval can be omitted. However, if inflection occurs at the particular point where the 8th interval sign itself must actually be shown in the transcription, that is, at the start or close of the doubling, that particular accidental must be brailled, together with the interval sign, as shown in Example 22-33.
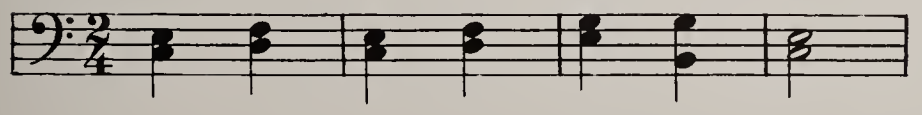
Example 22-33.





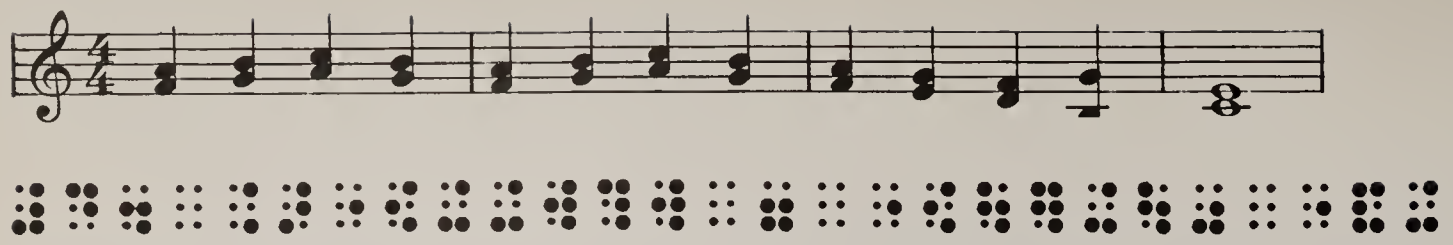
When both the doubling of intervals and the measure-repeat sign seem to be in order, the transcriber should carefully examine the music to see whether interval signs should be doubled in the presence of the repeat. In Example 22-34 the interval sign should not be doubled if the repeat sign is used for the second measure, because the doubling does not continue far enough beyond the repeated measure for four consecutive written notes to be affected. In Example 22-35, however, the interval should be doubled, because the doubling continues far enough beyond the repeat for the required number of written notes to be affected.

Example 22-34.
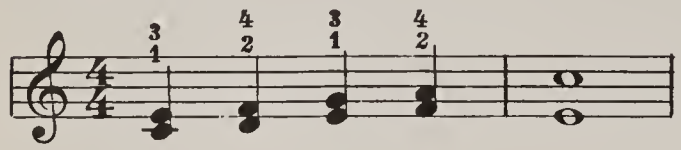




Example 22-35.



Fingering for a Doubled Interval. If the interval is fingered at the point where the doubling commences, the finger sign for the interval is placed after the **second** of the two interval signs. (Fingering for the written note follows the note, as always.) Any fingering for the pertinent interval during the course of the doubling (the part of the passage where the interval sign itself is being omitted) is placed immediately after the fingering for the written note. Thus, two finger signs will be shown after the written note in such a case, the first one for the note, and the second one for the omitted interval. The following example illustrates fingering for a doubled interval.

Example 22-36.

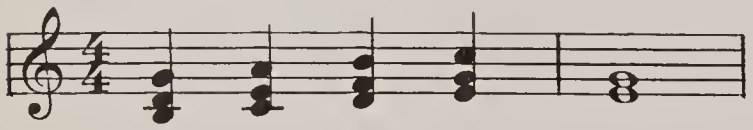




In fingered music, the doubling of intervals should be approached with extreme caution. The MANUAL advises doubling **only** the octave interval in such cases, unless every note of the passage is fingered or unless marks are so placed that there can be no doubt about which notes they affect.

Doubling More than One Interval. If two sets of intervals (or more) apply to four or more successive notes, both interval signs may be doubled. In the following example the 4ths and 6ths are doubled simultaneously.

Example 22-37.
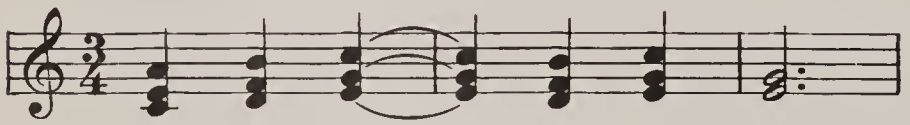




It is better **not** to double more than one interval, however, unless the doubling begins and ends simultaneously for all intervals, even though the doubling of one could start before, or continue after, the other.

The Chord Tie with Doubled Intervals. If, during the course of the doubling of intervals, the notes of two successive chords are tied, the chord tie is used after the single written note. The interval signs themselves will not be shown at that point because of the doubling, as illustrated in the next example.
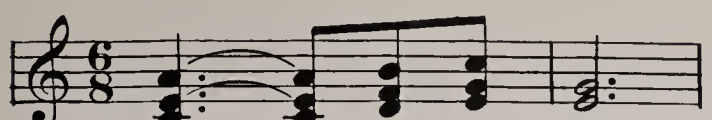
Example 22-38.





If the initial chord were tied, however, as in Example 22-39, the chord tie then would appear after the final interval sign.

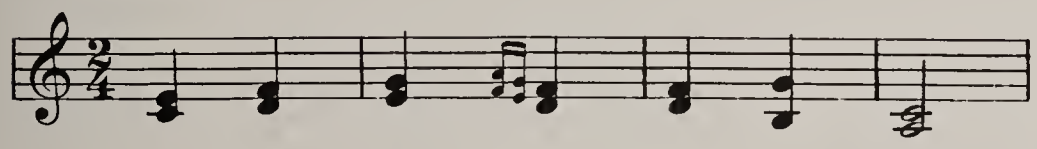
Example 22-39.
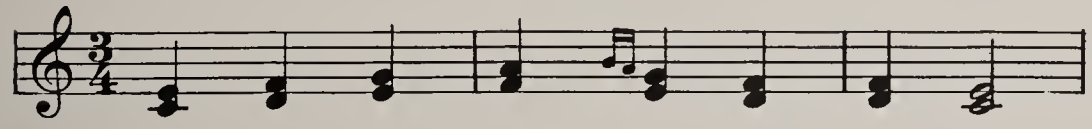




Doubling of Intervals When Grace Notes Are Present. If grace notes appear in a passage where an interval is being doubled, the doubling is not interrupted if the same interval also applies to the grace notes. If, however, the interval is not pertinent to them also, the doubling must be ended immediately preceding the grace notes and be started again immediately afterward, if the doubling is to continue. The next two examples illustrate these two facts, respectively.

Example 22-40.





Example 22-41.

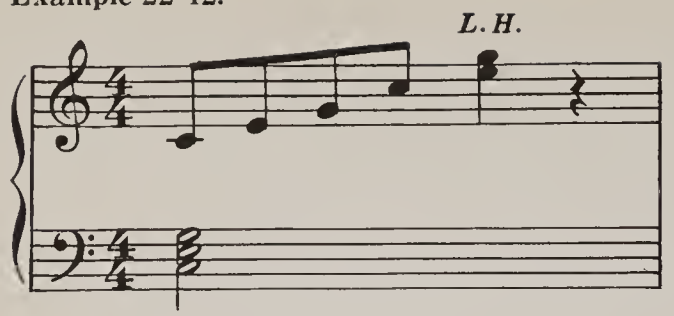


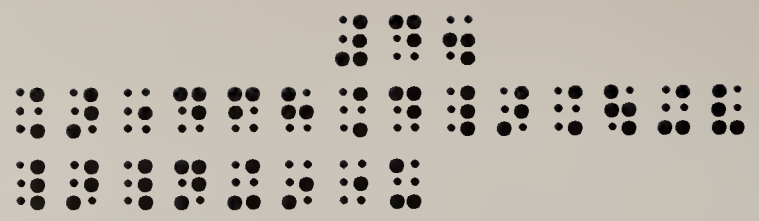


The transcriber should always keep in mind that if he faces a situation concerning doubling about which he feels very unsure, it would be better to omit the doubling.

The Crossing of Hands When Chords Are Present. When a chord printed in the right-hand staff is marked with a left-hand indication, it is brailled in the right-hand line, but it is introduced in that line by a left-hand sign. The reverse situation is handled accordingly. (This procedure was explained in detail in the preceding chapter in regard to transcription of single notes.) The intervals must then be transcribed and read in the direction that is normal **for that line,** as indicated by the hand sign at the margin, in each case. Thus, a left-hand chord, brailled in the right-hand line, will have to be transcribed in the same direction as a right-hand chord would be, that is, downward from the top note. A right-hand chord, brailled in the left-hand line, is transcribed in the same direction as a left-hand chord, upward from the lowest note. Two good reminders for this rule are: "when a chord goes visiting, it should follow the lead of the host"; and "when in Rome, do as the Romans do". The following example illustrates how this situation may be handled. In transcribing the left-hand part, a rest must be added which is not shown in the print. In a facsimile transcription, a dot 5 would precede the rest, as shown in this transcription.

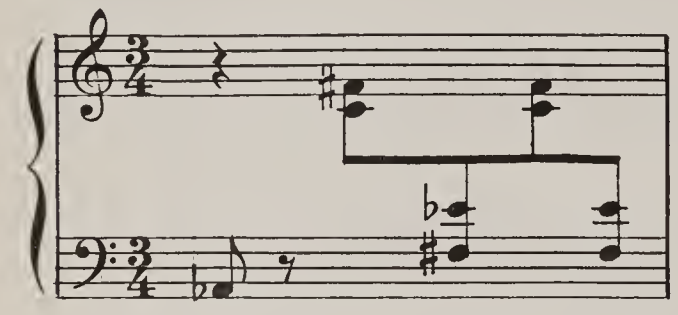
Example 22-42.

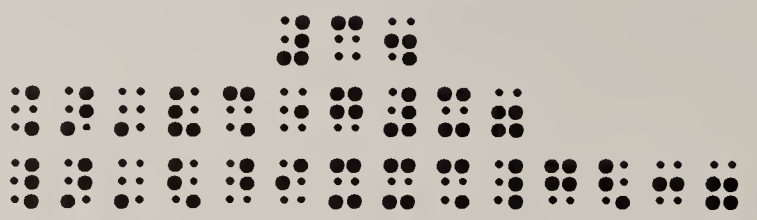




Chord Alternation. Passages of simple chord alternation may be handled in the same manner as single-note alternation, as explained in the preceding chapter. In Example 22-43, showing chord alternation, rests which are implied in the print have to be added to the braille text by the transcriber. In the particular transcription shown here, these additions are not indicated with a dot 5. (Chord alternation of a more extended and intricate nature is illustrated in Example 146 in the MANUAL.)

Example 22-43.





Pedalling Signs. A down-pedal or half-pedal sign is brailled before the written note of the chord, according to rules given previously. An up-pedal is brailled following the last interval of the chord, in the proper sequence of signs, as explained previously. No illustrations are necessary.

This concludes the discussion concerning the use of common symbols and procedures with chords.

Moving Notes. Moving-note signs are seldom used in this country. When they are it is chiefly in the transcription of simple hymn tunes or accompaniments of simple choral music. They are unsuitable for general instrumental music. Therefore, only the briefest mention of them is made here. Students interested in such transcriptions should read Paragraphs 54-58 in the MANUAL for further information after finishing this text.

In some transcriptions of a particular nature, it is possible, under certain limited and prescribed circumstances, to write a chord with intervals that move, that is, while the written note of the chord (which is of longer duration) is being held, the intervals below or above it, as the case may be, are held for a shorter duration and move to other intervals. Thus the notes, which are sounded together initially as a chord, do not have the same time value in this case. (However, the moving-note device is applicable only if the moving intervals are equal in time value or are obvious rhythmic divisions of the longer written note.) In order to show that consecutive intervals are not to be sounded simultaneously, but successively, the "moving-note" sign is placed between them.

In a two-note chord where only one interval moves at a time, the moving-note sign consists of dot 6, placed between the interval signs. If two intervals move together, however, the moving-note sign becomes dots 5-6. These signs are shown below.
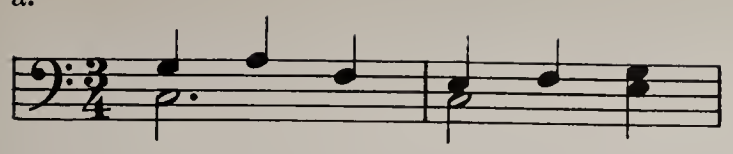
A single Moving Note: 

Two Notes Moving Together: 

Four illustrations are presented in Example 22-44 to demonstrate how these signs are employed. In the first measure of the first illustration, a 5th interval moves to a 6th, then to a 4th, and in each case a dot 6 separates the moving intervals. If a treble clef sign were shown for this particular measure, the moving-note sign could not be used, of course, because the quarter notes could not be represented as intervals. In the third illustration the 4th and 6th intervals move together to a 5th and 7th, then to a 6th and 8th. Because two intervals are moving together, the moving-note sign is dots 5-6.

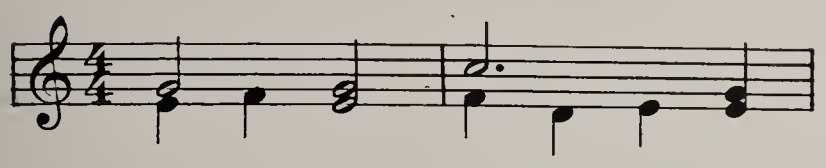
Example 22-44.

a.
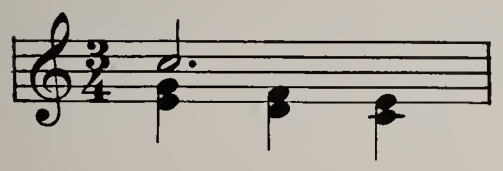




b.
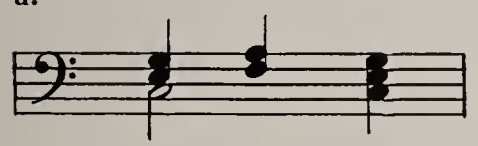




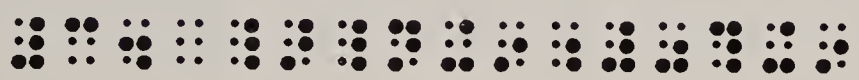
c.





d.



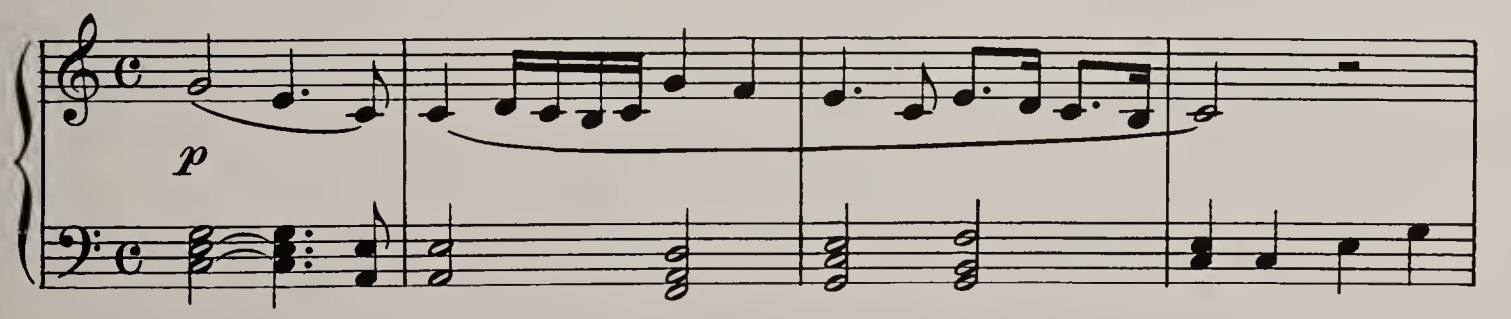


A much more suitable method for transcribing the above measures, however, would be with in-accord signs, which are discussed in the following chapter.

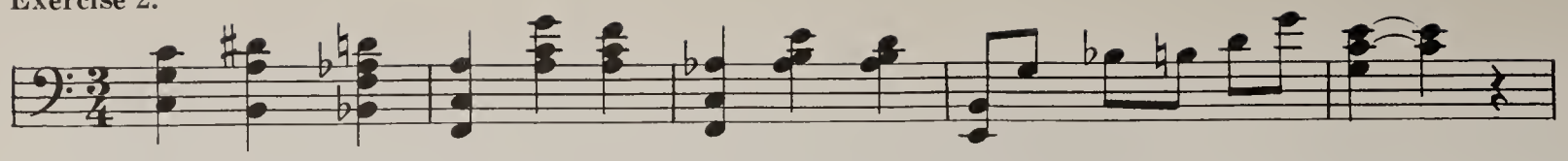
Exercises for Chapter 22

Directions for the Exercises. One situation occurring in the following exercises needs a word of clarification. Where the part for one hand is printed in the staff which normally is used for the other hand (without any special marks being shown), no indication of the fact is made in the braille transcription, unless the transcription is being prepared for a teacher, in which case, clef signs would be used throughout. Thus, in Exercise 13, the music for the left hand is brailled in the lower line of the parallel, as usual, with octave marks showing the location of the notes. (The hands do not cross or alternate.) The student should also remember that the single staccato in the print affects both hands; it should be brailled accordingly. The appearance of a new clef symbol, as shown in Exercise 12, was discussed in the previous chapter. All of the exercises should be introduced by the proper hand sign. Assumed measure numbers should be used in those exercises written for both hands.
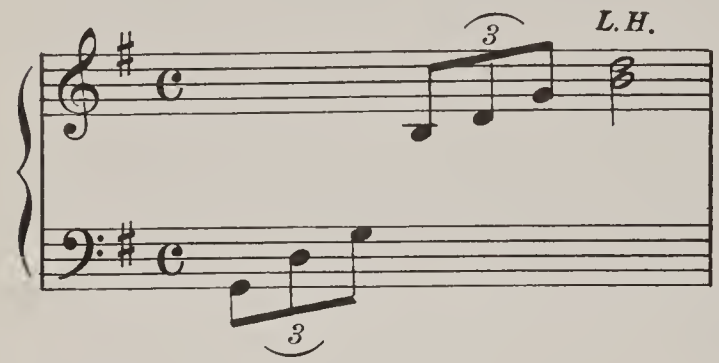
Exercise 1.



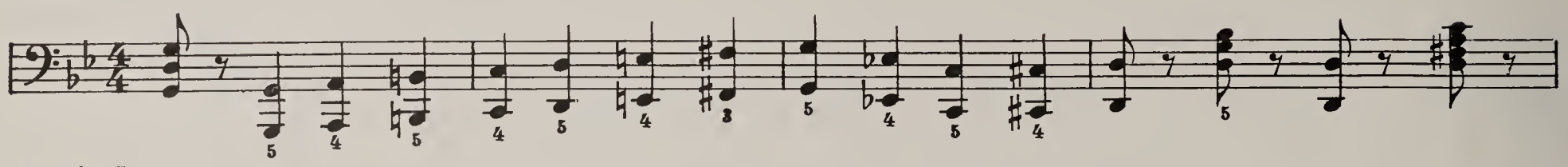
Exercise 2.
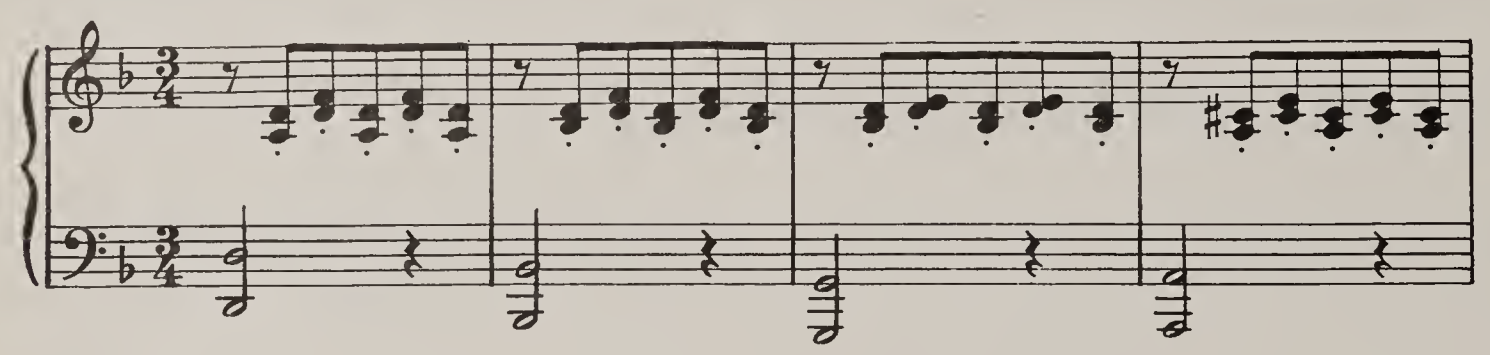


Exercise 3.



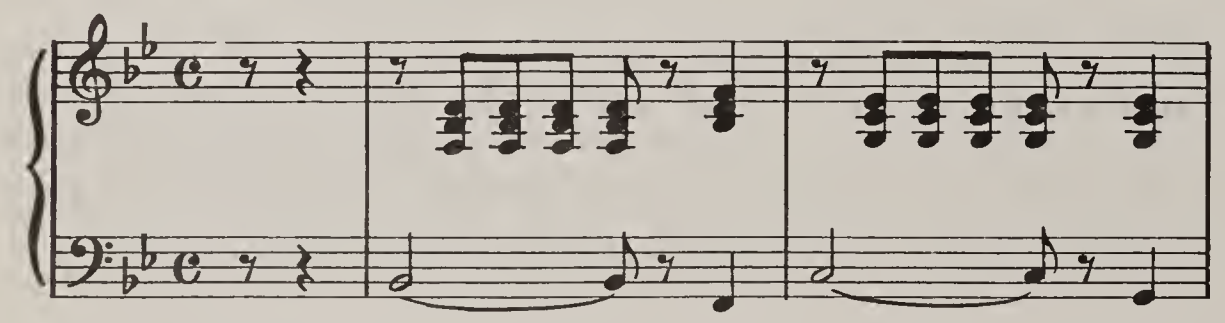
Exercise 4.
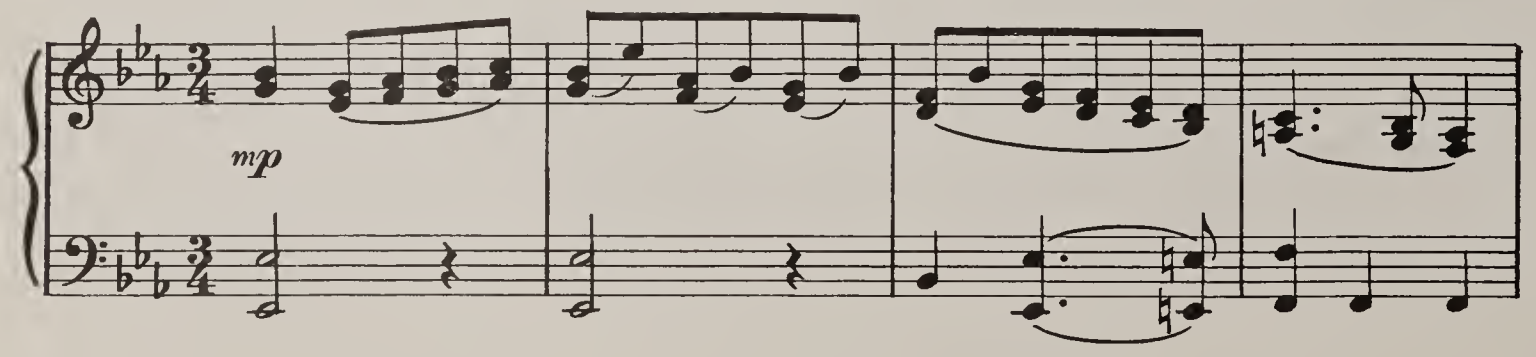


Exercise 5.



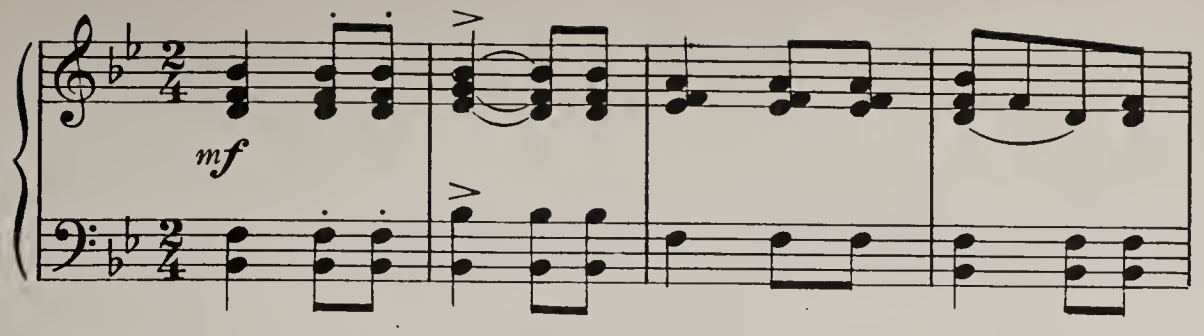
Exercise 6.
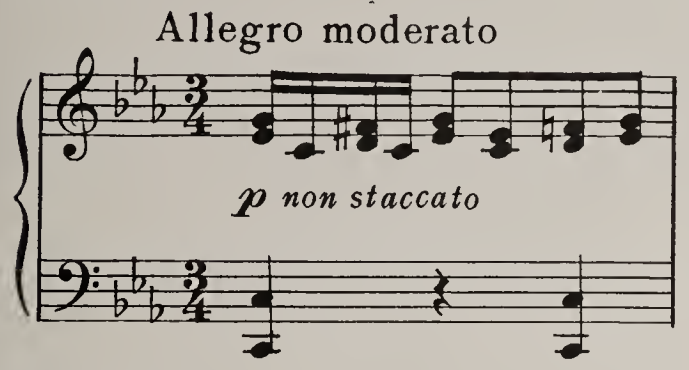


Exercise 7.
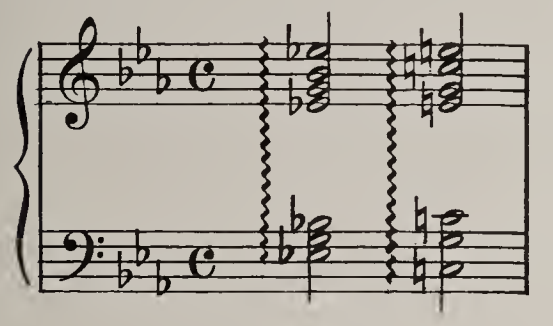


Exercise 8.
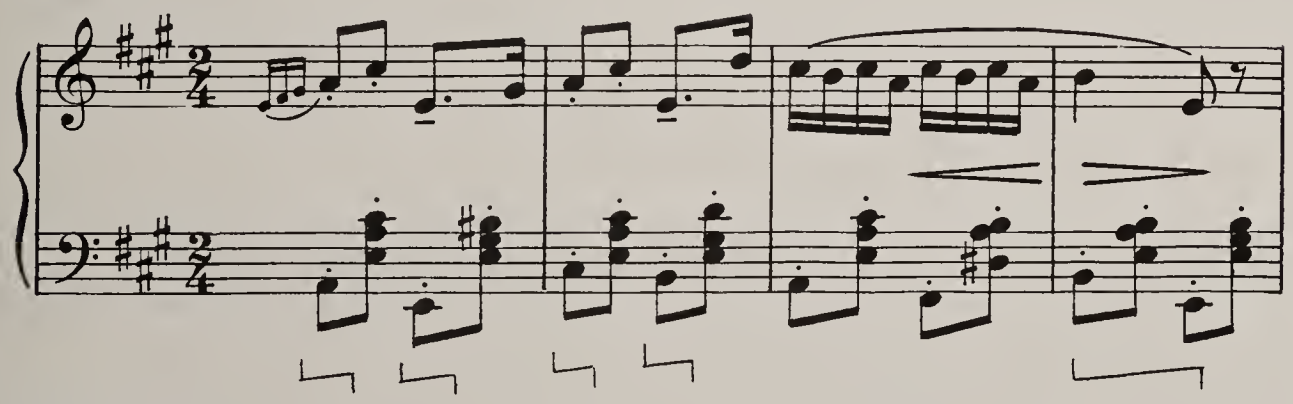


Exercise 9.
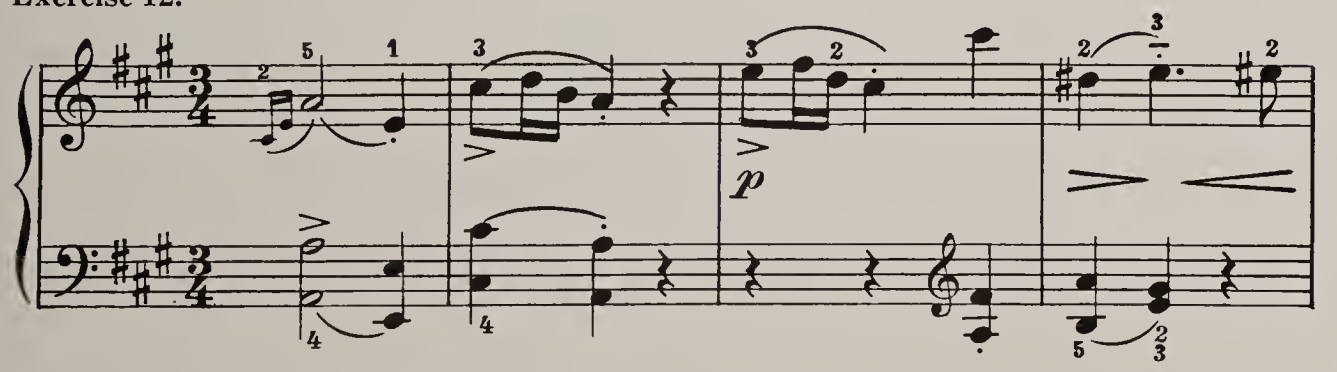


Exercise 10.
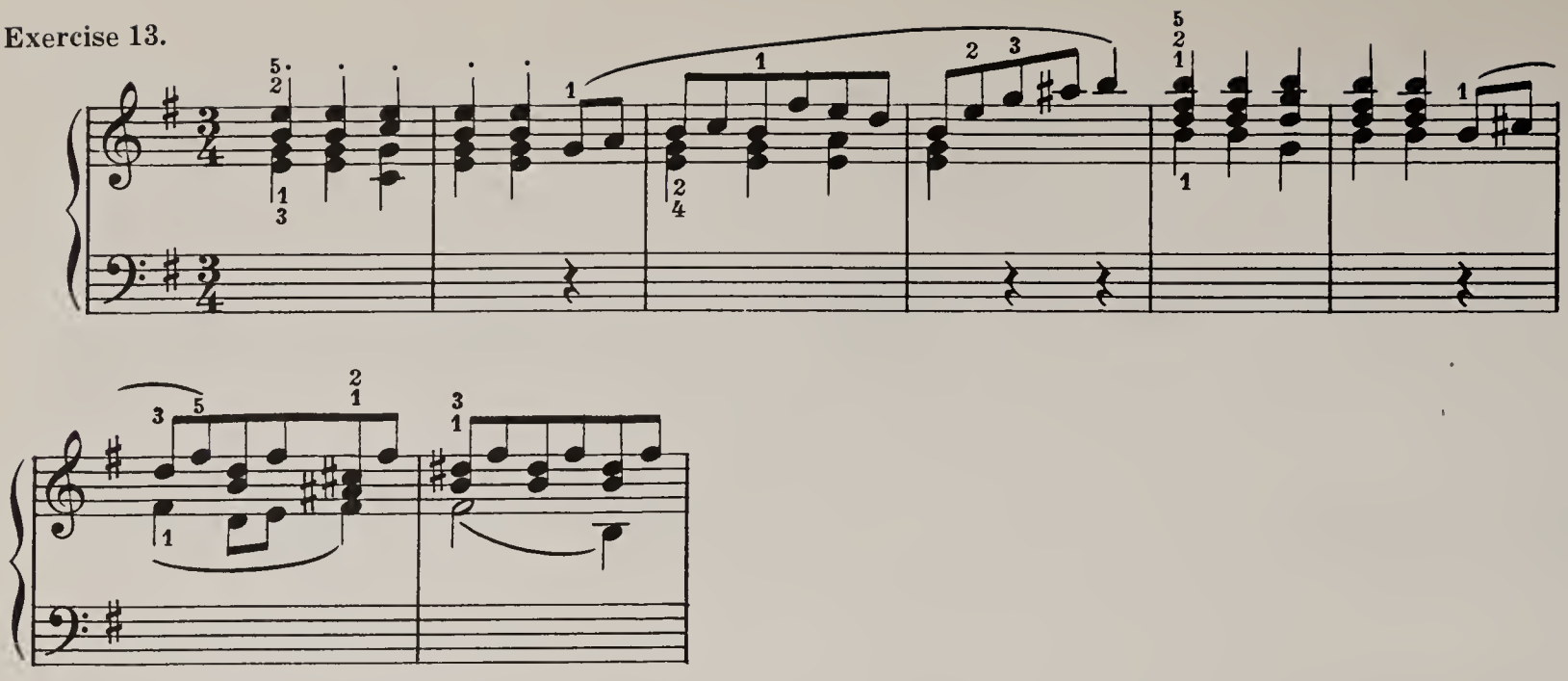


Exercise 11.



Exercise 12.



Exercise 13.



Exercise 14.

Chapter 23

IN-ACCORDS AND STEM SIGNS

General Explanation of In-accords. When the music for one hand in a measure is composed of two or more parts or "voices" whose notes differ in time value and cannot be transcribed as intervals according to the method described in the preceding chapter, each part is brailled separately. These separate, full-measure parts are then linked together in each measure, without any spacing, by a symbol called an "in-accord" or "with" sign, in much the same manner that compound words are hyphenated. If this musical situation prevails throughout the entire measure, the sign used to join the full-measure parts is the **measure in-accord.** If, on the other hand, the situation prevails during only a portion of a measure, that portion can be sectioned off from the remainder of the measure with a symbol called the **measure-division sign.** The separate parts, located therein, then are joined with the **part-measure in-accord** sign, rather than with the measure in-accord. The measure-division sign and the part-measure in-accord always occur as complements of each other. (An exception occurs when a piece begins with an incomplete measure which contains a part-measure in-accord; in that case, no division sign is called for, of course.)

An in-accord sign thus serves to join two or more equal parts of a single measure for one hand, and, since the total time value of the music brailled on one side of the sign must always equal that which is brailled on the other side, it is helpful to think of an in-accord as being similar to the "equals" sign in a mathematical equation.

The first note following an in-accord or measure-division sign must have an octave mark, and the first note in the following measure must also have one, even if that particular measure has no in-accord. (Within the bar-over-bar format, the first note of every measure automatically calls for an octave mark; this is not true of all keyboard formats, however, nor of the one used for string music.) When either an in-accord or a measure-division sign occurs at the end of the braille line, the music hyphen is omitted. These special signs themselves indicate that the measure has not yet been completed.
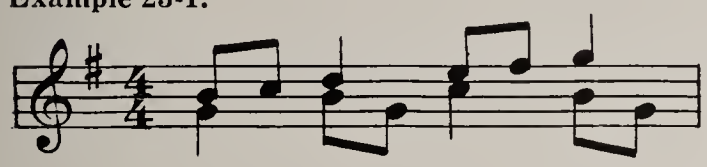
Measure In-accords. The sign for a measure in-accord is shown as follows, and should be memorized at this time.

The Measure In-accord Sign: 

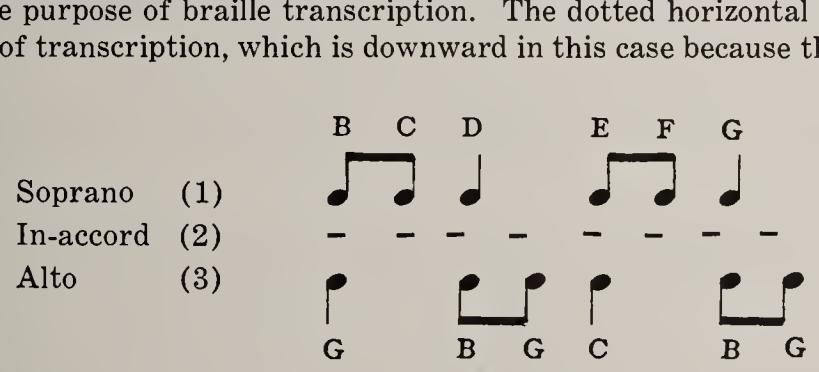
The procedure for showing a measure in-accord will now be presented. In music written for the right hand, the upper part, or "soprano voice," is brailled first, followed immediately by the lower or "alto voice." In music for the left hand, the lower, or "bass voice," is transcribed first, followed immediately by the upper or "tenor voice." Although instrumental rather than vocal music is being discussed at this time, the inexperienced transcriber usually finds it much easier to follow the separate parts, especially in music of a rather complex nature, if he thinks of them as soprano, alto, bass, and tenor voices, respectively. Therefore, in this particular section on in-accords, the term "voice" will be used in this context. If more than two melodic strains with dissimilar rhythms are shown for one hand in a measure, the parts are brailled in the proper order for that hand as they occur on the staff, joined with a series of in-accord signs. (An additional method often employed to show moving parts in music of a contrapuntal nature is discussed in the following chapter.)

Example 23-1 presents a typical situation requiring a measure in-accord.

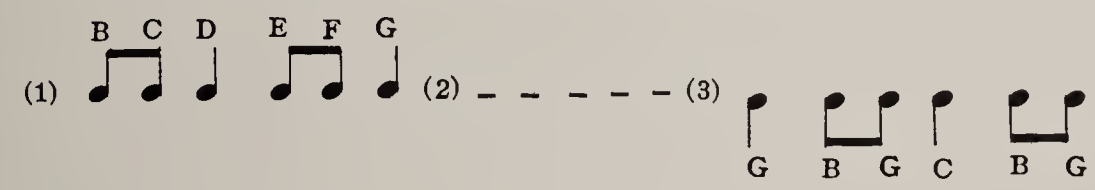
Example 23-1.



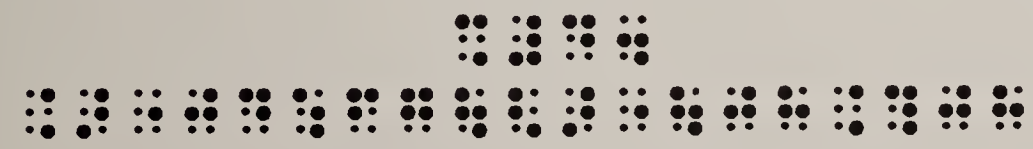
The following diagram roughly illustrates the musical pattern of this measure as viewed by the eye of the transcriber when he analyzes it for the purpose of braille transcription. The dotted horizontal line represents the position of the in-accord. Numbers in parentheses indicate the **order** of transcription, which is downward in this case because the music is for the right hand. Letters represent the names of notes.



This pattern, arranged horizontally for the braille line, becomes:

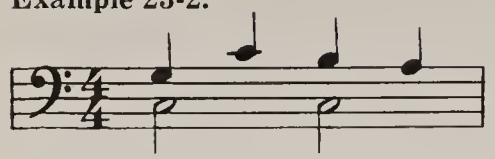


Transcribed into the music code, with proper octave marks, the measure is notated as follows:

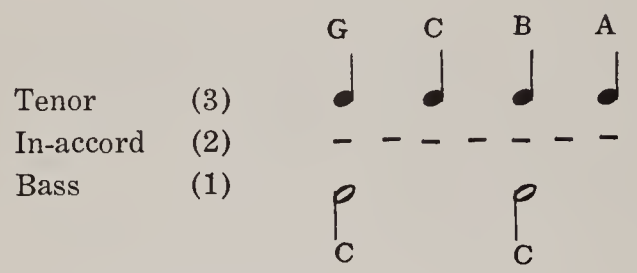


Example 23-2 shows a measure for the left hand which requires a measure in-accord.

Example 23-2.



A diagram illustrating the pattern of this measure, with the order of transcription reversed, would look like this:



The horizontal arrangement would be:
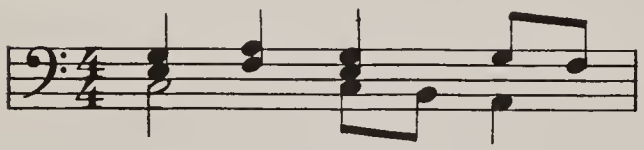


The braille transcription would be:

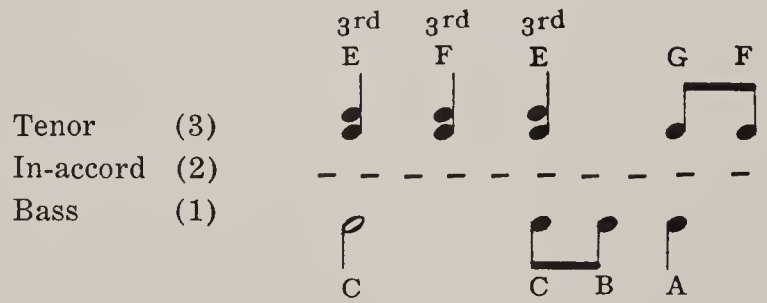


In Example 23-3 for the left hand, the upper voice consists of both chords and single notes. The lower note in the chord is written in the form of a note. The upper note in the chord is written in the form of an interval.

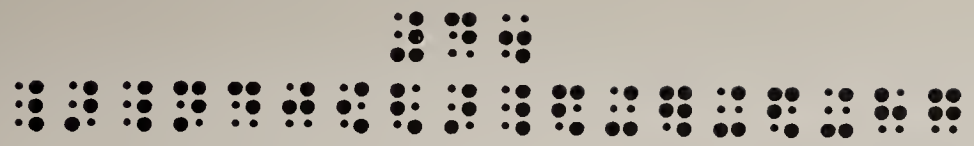
Example 23-3.



The initial diagram would look like this:



The braille transcription would be:

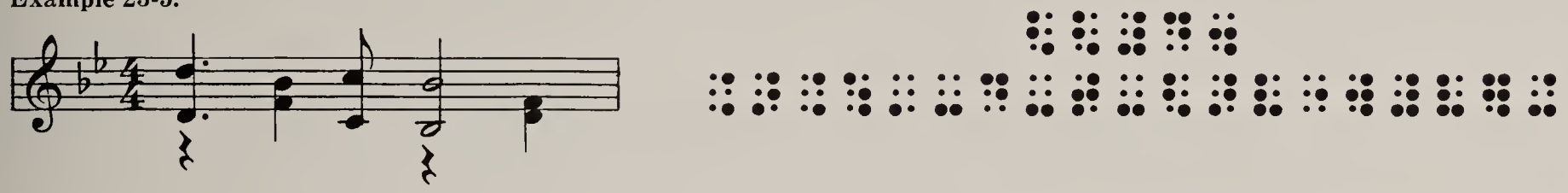


The following three examples are presented for observation and practice. In the third example, the right hand consists of three voice parts with dissimilar rhythms, and two in-accord signs are necessary. The parts are written downward, as they occur on the staff.

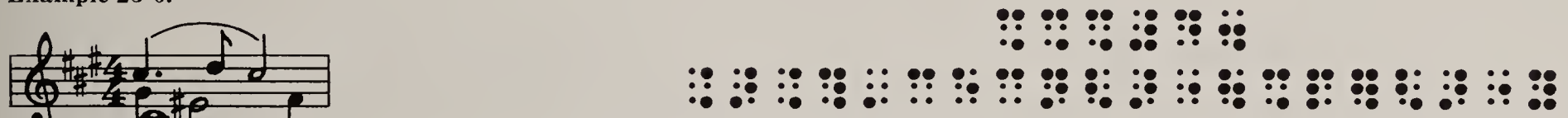
Example 23-4.



Example 23-5.

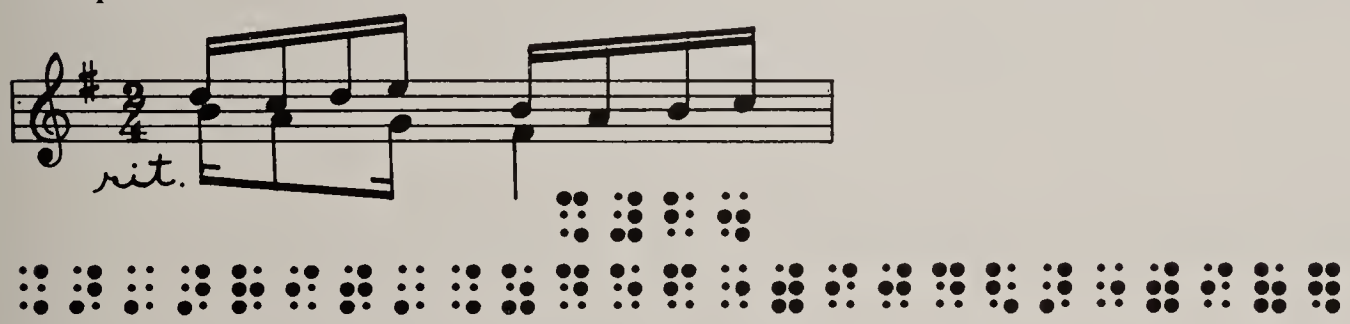


Example 23-6.

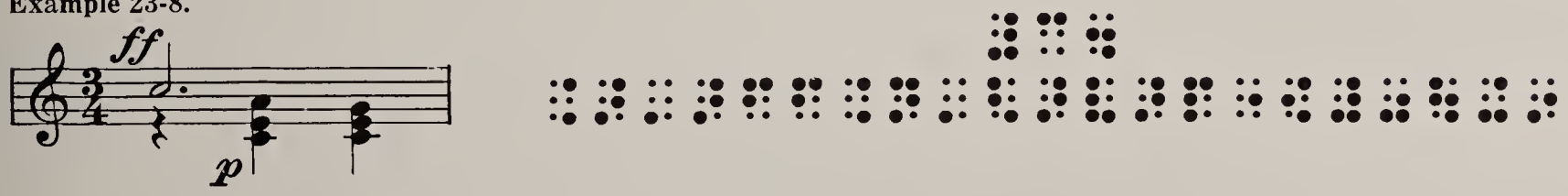


Where words or letters of expression seem to apply generally to the measure as a whole, they are transcribed once only, in the initial part to be brailled. This is also true of expressions which apply to the initial part alone. If they obviously apply only to the second part, they are placed in that part exclusively.

Example 23-7.

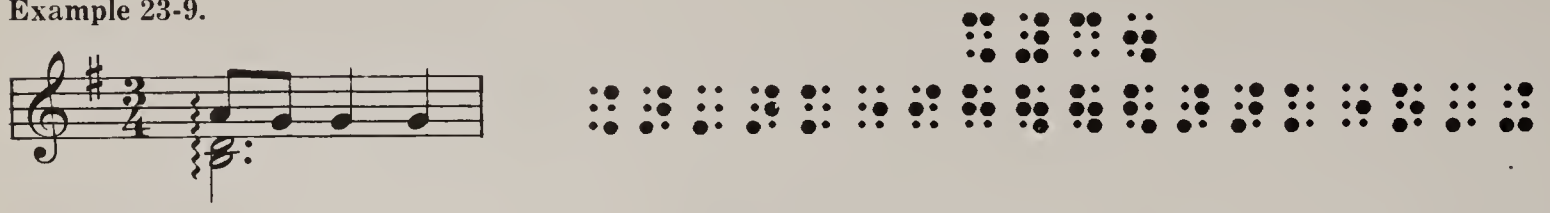


Example 23-8.

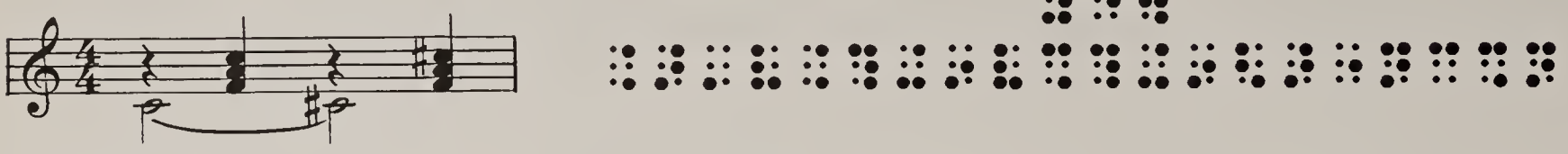


Treating the In-accord Parts Separately. The separate parts on either side of the measure in-accord are transcribed as though they were independent measures. Therefore, symbols of expression, such as accents and staccatos, as well as slurs, ties, intervals, accidentals, and rests, brailled in one part have no effect in the other. The following examples illustrate this fact. In Example 23-9 it should be noted that the arpeggio sign will have to be shown preceding a single note, in the soprano voice, as well as preceding the chord in the alto voice.

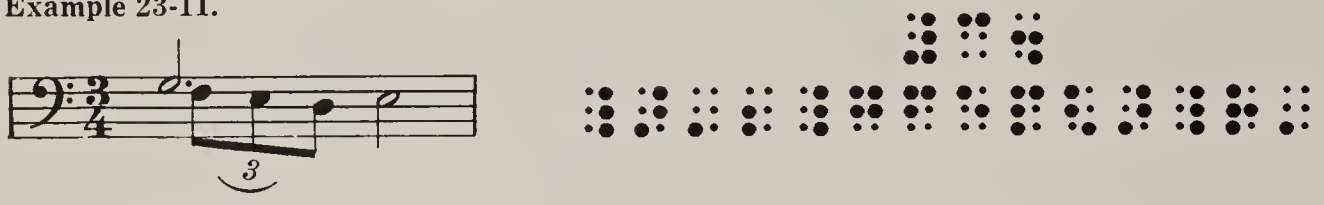
Example 23-9.



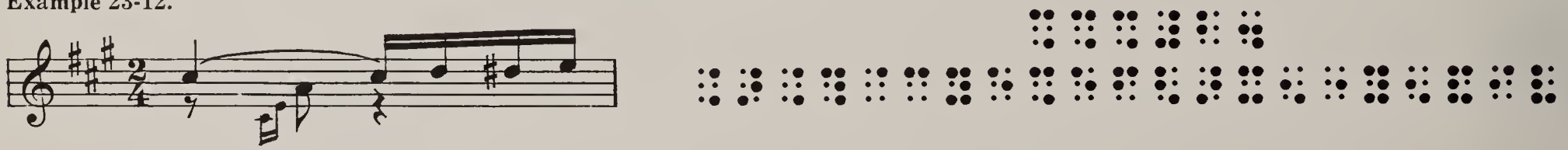
Example 23-10.



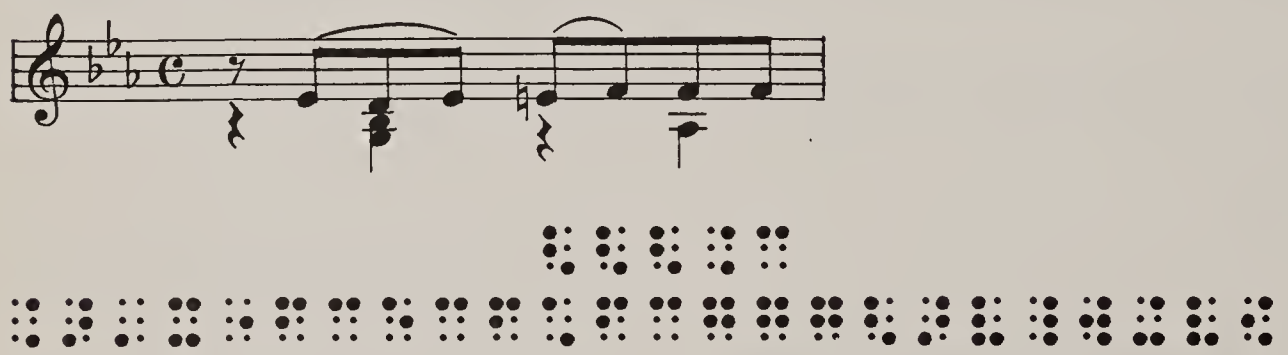
Example 23-11.



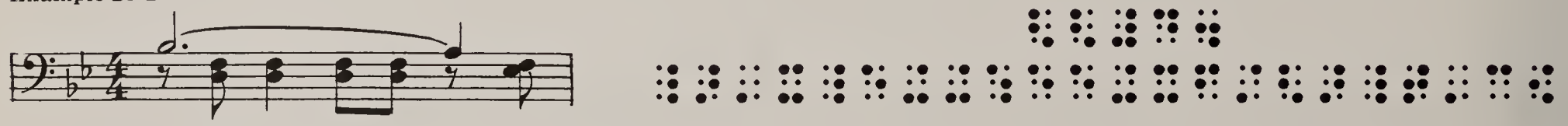
Example 23-12.



Example 23-13.

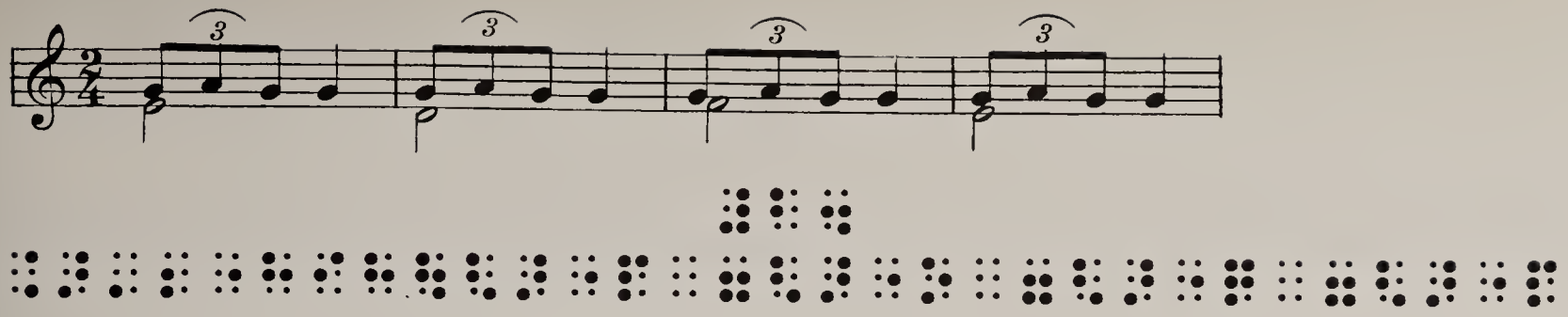


Example 23-14.

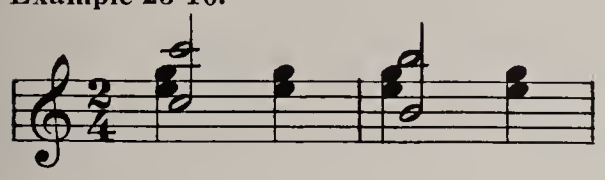


Braille Repeats. If one of the parts is a direct repeat of the same part in the preceding measure, a measure-repeat sign may be used to represent it, even if the other part is not a repeat. The location of the repeat sign, in relation to the in-accord symbol, will show the reader whether it applies to the upper or the lower. The following three examples illustrate this fact.

Example 23-15.
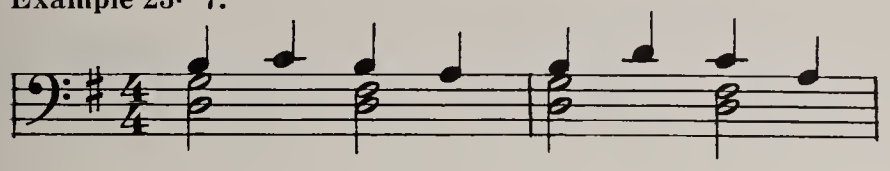


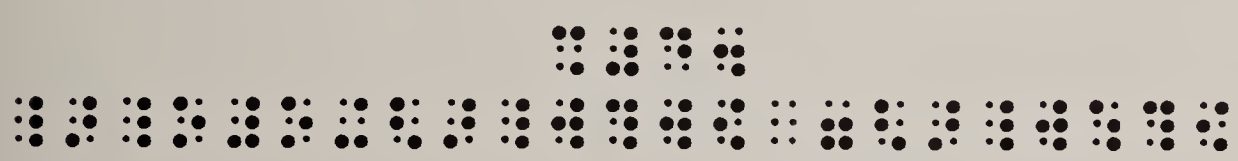
Example 23-16.





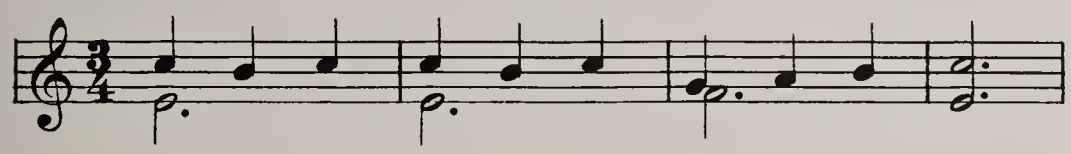
Example 23-17.

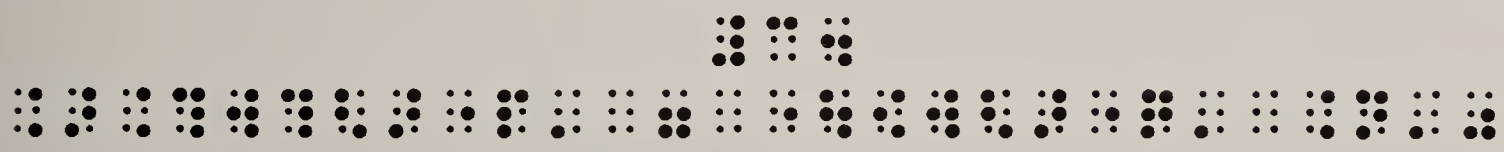




If both parts repeat, as in Example 23-18, a single measure-repeat sign can be used to represent the entire measure.

Example 23-18.

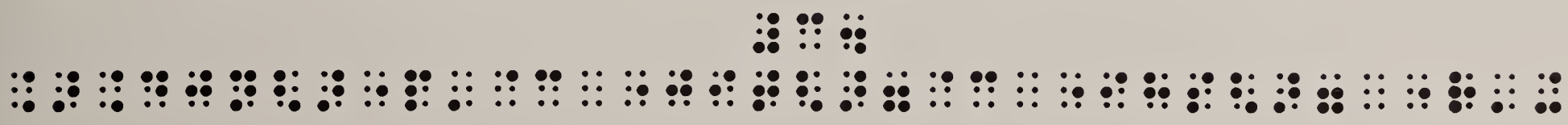




A tie or slur on the last note of a repeated part is restated following the repeat sign in order to be effective, as shown in Example 23-19.

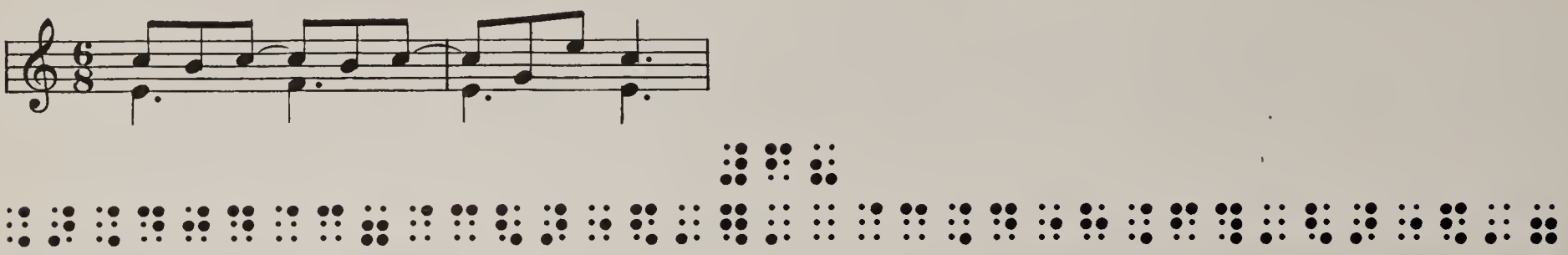
Example 23-19.





In a long measure, where a note is located some distance from the note to which it is tied (even if the note is represented by a repeat sign), it is helpful to reestablish the tie before the second note, particularly if the two are separated by an in-accord sign or are located in different lines of braille. Example 23-20 is presented primarily for the purpose of illustrating the mechanism of restating the tie in such a case; ordinarily this procedure would be reserved for more complex situations.

Example 23-20.



Print Repeats. Where print repeat signs occur in an in-accord measure, they are brailled only once, preceding the first part or following the final part, according to whether they are opening or closing signs.

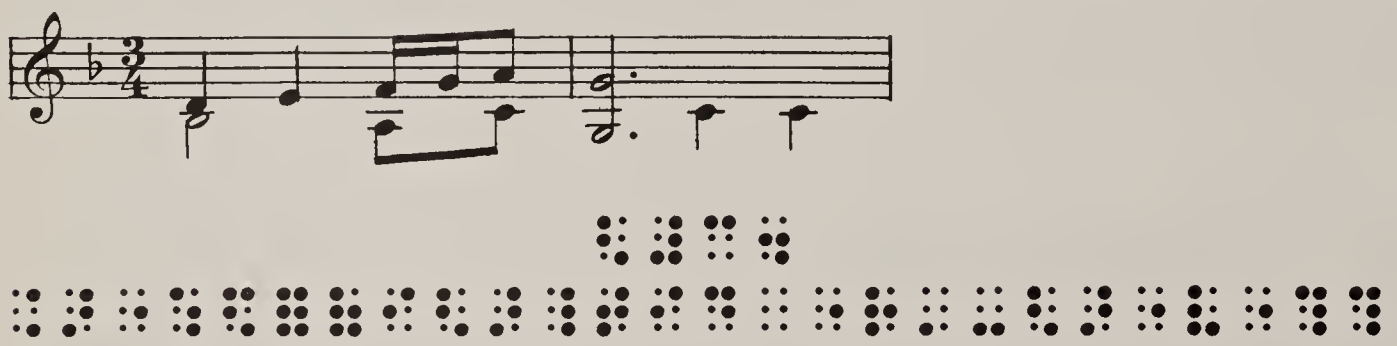
The Addition of Signs. As stated before, the part on each side of the measure in-accord is treated as a separate measure. Therefore, the transcriber occasionally must supply rests or add accidentals that are not shown in the print to one of the parts. In a facsimile transcription, a dot 5 is placed before the sign to inform the reader that it is being added. In Example 23-21 the flat printed in front of the B note in the soprano is not restated for the same B in the alto voice in that measure because its presence is implied by the position of the notes on the staff. It must be restated in the transcription of the alto part, however. A facsimile transcription is shown here.

Example 23-21.
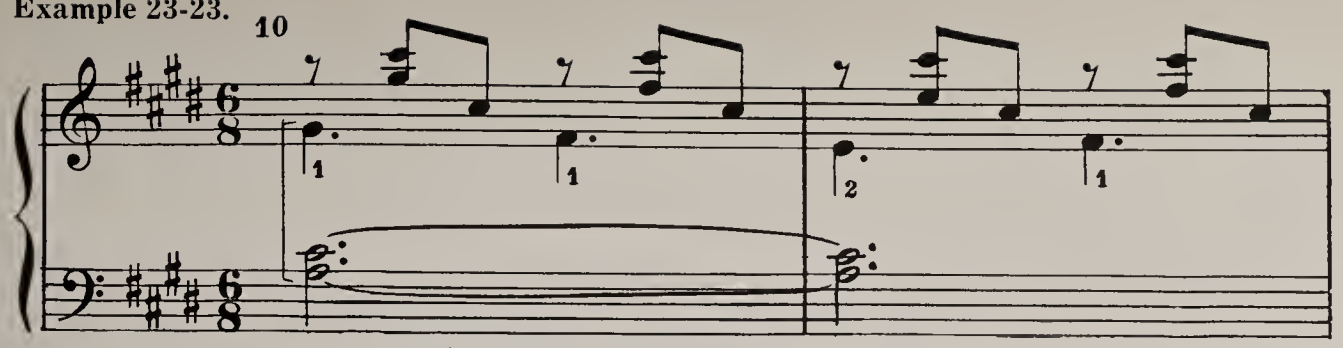


In the following example, a quarter rest must be added to the alto voice in the second measure to represent the first beat for that voice.

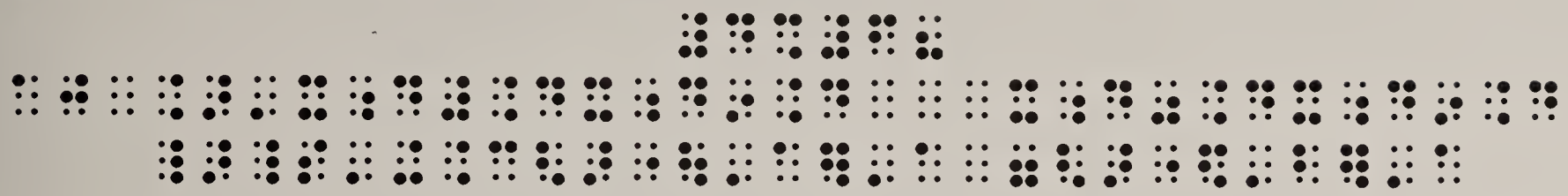
Example 23-22.



The Appearance of a Hand Part in the Opposite Stave. Where the part to be played by one hand is shown partially or entirely in the stave allotted to the other hand, the music is brailled according to the way it actually is to be played. Thus, in Example 23-23, although the upper part played by the left hand (tenor voice) is printed in the treble clef, it is brailled in the left-hand line, with the proper octave marks showing the location of the notes. (No indication of the stave detail is included in the transcription unless it is one where clef signs are being used throughout. Clef signs are shown in Chapter 29.) The vertical bracket, which acts as a visual aid to link the hand parts together, is not indicated in the transcription.

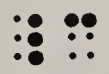
Example 23-23.





A Slur Between In-accord Parts. Sometimes a slur passes from one in-accord part to the other, located in the **same stave.** In Example 23-24, for instance, which is an example of slurring for a long phrase, a slur commences in the soprano voice but ends in the alto voice. A special slur is used to indicate this fact. This slur is shown as follows.

Slur from part to part:

Single Form: 

Double Form:  **(opening);**  **(closing).**

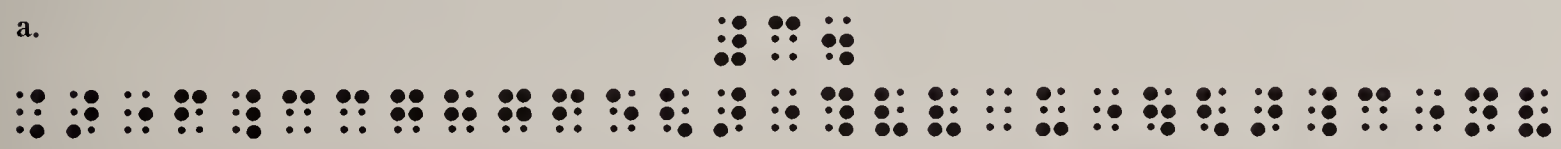
Example 23-24 can be transcribed in two ways. The single form of this particular slur is not shown after successive notes in the case of a short phrase, in contrast to the ordinary slur sign. Therefore, unless the phrase consists of only two notes, the sign is doubled after the initial note and shown once again, in single form, where the changeover occurs, that is, preceding the initial note in the other part. (Example 65, in the MANUAL, shows the double form used in this fashion for a four-note phrase.) This procedure is followed in transcription **a** of Example 23-24.

The single form of this particular slur can be used in a slightly different manner to indicate a slur between in-accord parts, however, whether the phrase is long or short. It is possible to use it as a "transfer" slur, in the same manner in which the slur from hand to hand is used, as explained in the preceding chapter. In this case, ordinary slur signs are used in the usual manner to indicate the phrasing, but at the point of transfer from one part to the other, the special slur under discussion is brailled after the last note to be affected in the initial part and also preceding the first note to be affected in the other part. This particular procedure shows the actual point of transfer more clearly. This second procedure is used in Example 23-24**b.**

Example 23-24.



a.
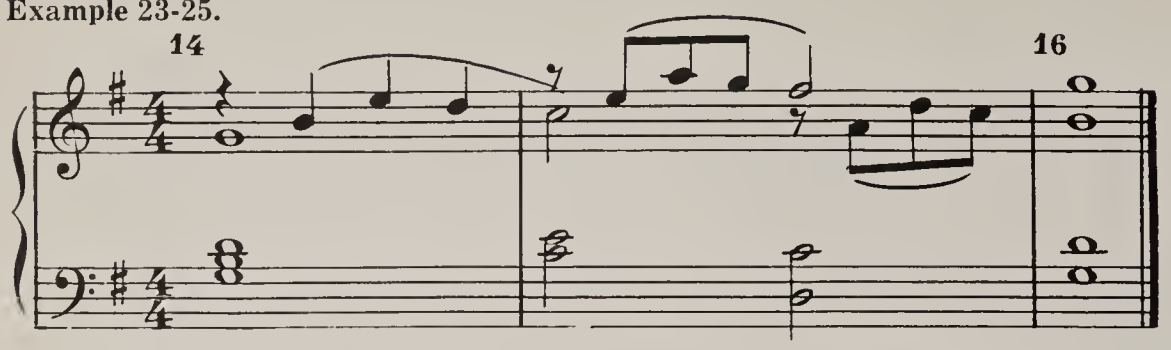


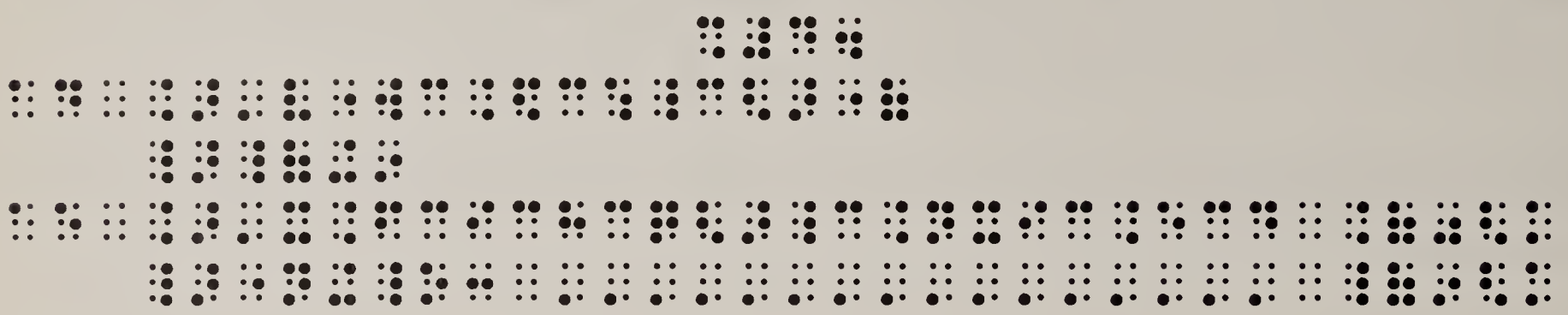
b.



Example 23-25 shows a four-note phrase, passing from part to part, brailled according to the alternate procedure discussed in the preceding paragraph. The transcriber usually finds this procedure very easy to use.

Example 23-25.





A Further Use of the Measure In-accord Sign. This sign is also used to show an alternate version or rendering of a measure, or to indicate in detail how an ornament is to be executed. The original measure is written first, followed by the in-accord sign; then the alternate version is shown. This kind of situation usually is not encountered in music of a simple nature, and no illustration is shown here. (An optional rendering of four or more measures of piano music shown in print by the term "ossia", however, is transcribed in a separate paragraph, introduced by the same designation. See paragraph 186 and Example 174 in the MANUAL when the need arises.) This concludes the discussion of measure in-accords.

Part-Measure In-accords. Two special signs must be used in conjunction with one another to indicate a part-measure in-accord. These signs are shown as follows.
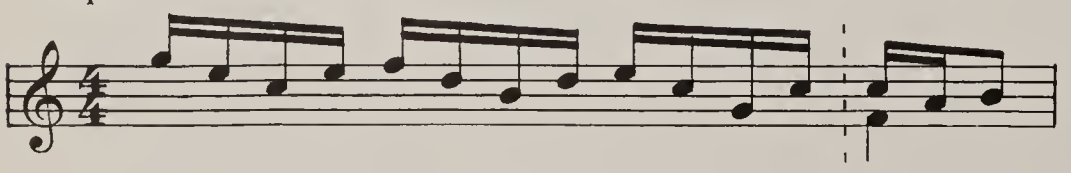
Part-measure In-accord Sign: 

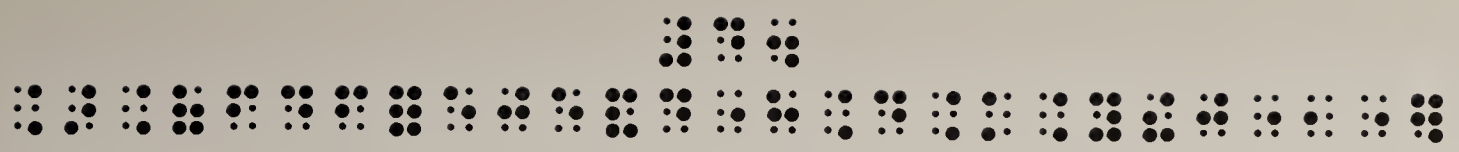
Measure-division (sectioning) Sign: 

Procedure for Showing a Part-Measure In-accord. Sometimes a measure with two parts for one hand contains only a portion where the notes cannot be transcribed as intervals. In this case, the measure-division sign is used as a sectioning device to set off the portion of the measure needing an in-accord from the preceding or following portions. The two parts in the section, upper and lower (or the reverse), are brailled successively, in their proper order, and joined with the part-measure in-accord sign. No space is left after these special signs, but the note following each requires an octave mark.

In Example 23-26 the first three beats consist of single, successive notes, and only the fourth beat calls for the use of an in-accord, because notes of the two parts forming that beat cannot be written as a chord. Dotted lines show where the sectioning occurs.
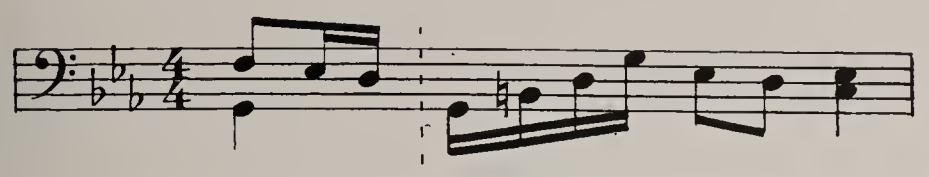
Example 23-26.

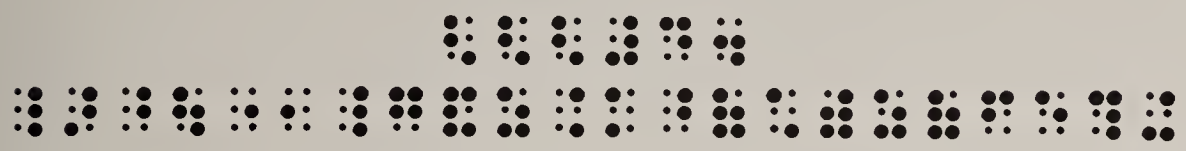




In Example 23-27 only the first beat calls for the use of an in-accord.

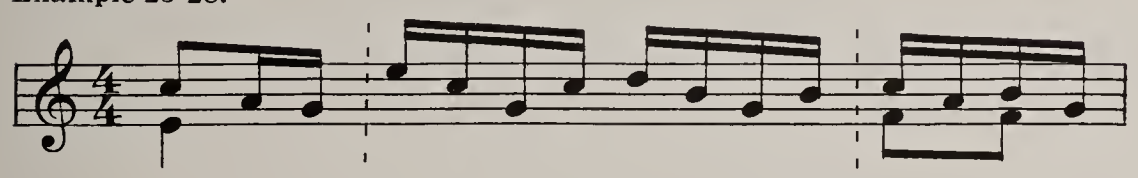
Example 23-27.





The first and last beats in Example 23-28 need an in-accord, but the second and third do not. In this case, two sets of complementary signs are used. Measure-division signs are placed after the first beat and preceding the fourth beat.
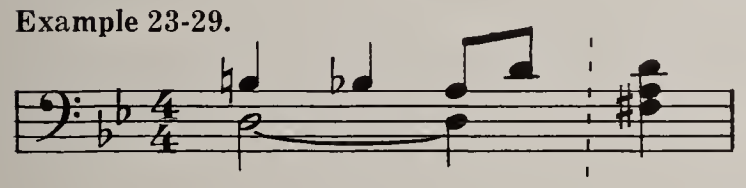
Example 23-28.

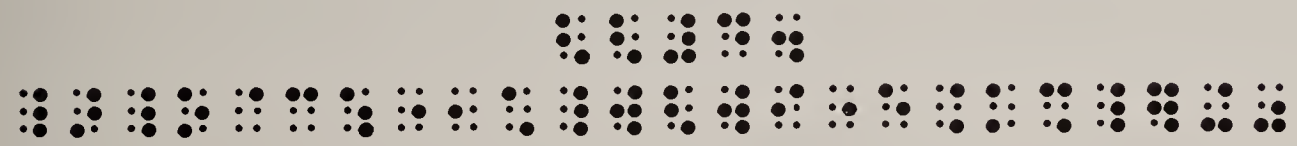




In Example 23-29 the fourth beat can be transcribed with intervals, but the first three cannot.

Example 23-29.
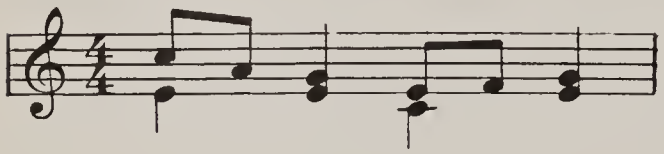




Sometimes, in a long and complex measure, brailling all of one part in its entirety before showing any of the corresponding part makes it difficult for the reader to assemble the music of the different parts. In such cases, even though the measure could be written with a full in-accord, it is preferable to divide it into convenient and natural sections, and to show the two parts located therein separately, with part-measure in-accords. (No illustration is given in this introductory text; when the student is ready to transcribe more complex music, he should examine Example 55 in the MANUAL.)

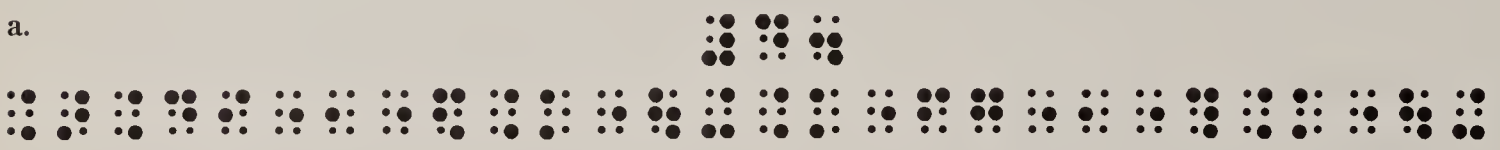
Measures Which Present a Choice of In-accords. Some measures are so constituted that it is possible to transcribe them either with a full in-accord or with one or more part-measure in-accords. In such cases the transcriber must decide which method is more appropriate to use. Generally speaking, where there is a definite or pronounced melody in one or both of the parts, or a marked independence of voices, a full-measure in-accord is preferable, since it allows the melodic line to stand out more clearly and sharply than is possible with a part-measure in-accord. Furthermore, a measure which does not have to be divided into sections can usually be read and assembled more easily and quickly by the reader, especially the less experienced reader. Teachers contacted by the writer reported that many children have great difficulty with part-measure in-accords, which is understandable. The transcriber should keep this in mind when brailling for children or beginners and should give preference to the full in-accord, where it is possible to do so.

The following example is presented to illustrate the point under discussion. Transcription **a** is not a desirable procedure. The first and third beats are sectioned from the remainder of the measure, and the two parts within those beats are joined with a part-measure in-accord, while the other two beats are transcribed with intervals. However, this requires the use of three measure-division signs and two part-measure in-accords within this short, simple measure. On the other hand, as shown in transcription **b**, all of the beats for the upper voice can be written successively, followed by a measure in-accord, followed in turn by all of the beats for the lower voice. This procedure results in a smoother and simpler transcription of this particular measure.

Example 23-30.



a.
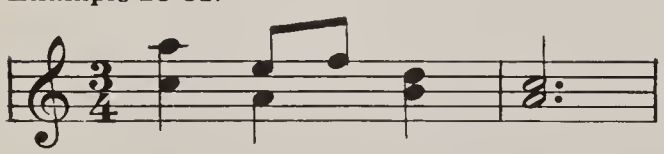


b.

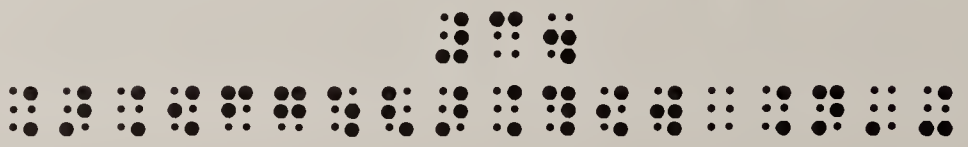


The possibility of using a full-measure in-accord in the above example may not have been readily discernible to the student transcriber because of the fact that the notes of the two parts forming the second and fourth beats happen to be shown on a single stem. The student may feel that because notes are shown in this fashion they **must** be transcribed as intervals. Although it is true that notes which are printed on a common stem agree in value and are generally transcribed as intervals, it should be stated that they do not always have to be so transcribed. In regard to this matter, the late Mr. L. W. Rodenberg, an eminent braille music authority, pointed out in his book on music notation that "a full in-accord may be used even though values occasionally agree and often intervals might be used." Although either of the two preceding solutions is technically correct, the full in-accord version is much more desirable in such a case.

Similarly, in Example 23-31 the first and third beats can be sectioned from the second beat. Again, this would call for two sets of complementary signs to be used in this short, simple measure. On the other hand, a full-measure in-accord may be used with ease. The latter version is shown here.

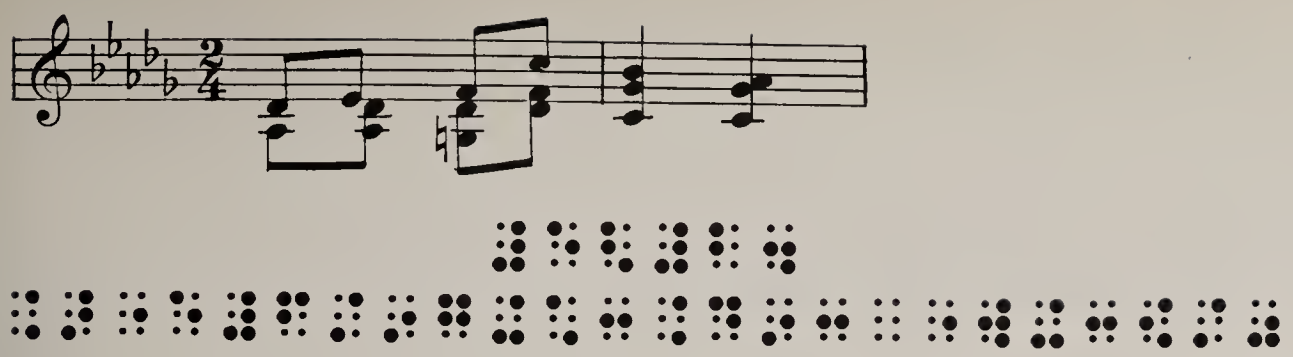
Example 23-31.





Another pertinent fact should be pointed out at this time. Just as notes shown on a single stem do not always have to be transcribed as intervals, neither do notes having opposite stems always have to be transcribed separately and joined with an in-accord. If the values agree, as they do in the first measure of Example 23-32, intervals may still be used, even though the notes for the two parts have separate stems. Sometimes a simpler presentation of the chord can be made for the reader in this manner.
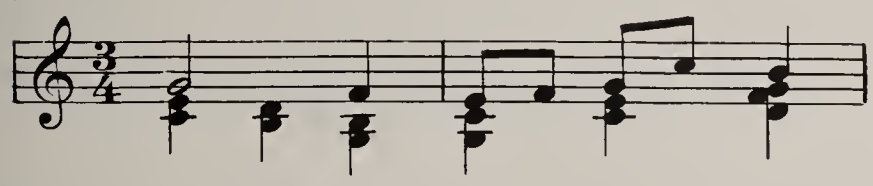
Example 23-32.



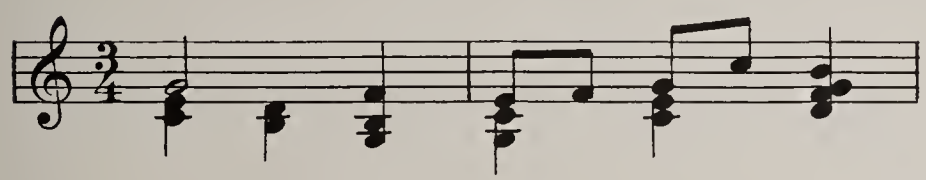
In brailling the measures shown in Example 23-33a, the transcriber probably would use a measure in-accord. Once again he should realize that even if the notes for the third beats in each measure were printed on a single stem, as they appear in illustration **b**, a full-measure in-accord may be used. It happens that these particular measures actually appear on the same page of a musical composition in these two differing versions, a very common occurrence in print notation. In the transcription shown here, measure in-accords are used.

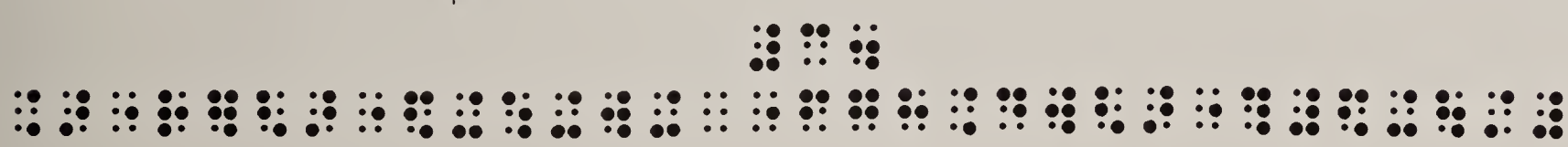
Example 23-33.

a.



b.
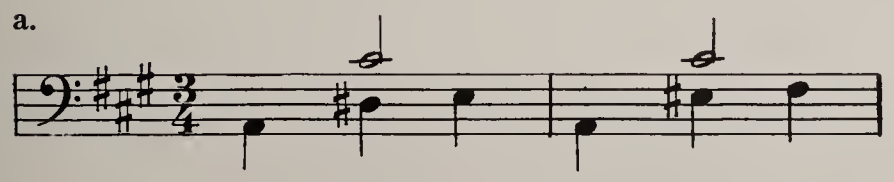




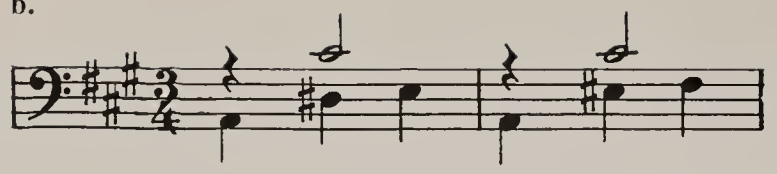
Sometimes by adding a single rest to the transcription — one which is implied but not actually shown in the print — a full-measure in-accord can be used, and unnecessary measure division can be avoided. (In a facsimile transcription a dot 5 precedes the added rest.) Such measures are shown in illustration a of Example 23-34. Although in each measure the first beat can be sectioned from the remaining portion of the measure and the other beats written with a part-measure in-accord, a full-measure in-accord can be used, instead, if a quarter rest is brailled for the first beat in the upper voice. Two print versions of this example are shown here. In one the rest is shown; in the other it is not. These two versions of the same measure also appear on the same page of a composition. In the transcription shown here, a rest is added. Although normally a repeat sign would be used for the tenor voice in the second measure, the music is written out in this transcription to emphasize the point under discussion.

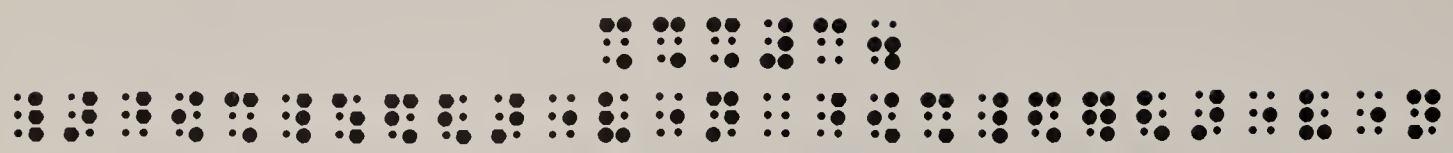
Example 23-34.

a.



b.





When keyboard music is written in the bar-over-bar format, whether a measure is brailled with a full- or part-measure in-accord may depend upon its position in the braille line. If the measure is to be divided, upper- and lower-voice parts in each hand are divided at the same beat or part beat. This may necessitate showing a measure by sections, which ordinarily could be shown with a full-measure in-accord, if the division were not called for.

A Brief Summary Regarding Choice of In-accord. Braille music experts generally give the following advice regarding this matter: Where there is a pronounced melody, or where there is a marked independence of voices, full-measure in-accords are preferrable. If, on the other hand, the music is compact with chords, with occasional moving voices, part-measure in-accords often seem appropriate to use. In simple music, the part-measure in-accords are most likely to be used in measures where only a very small portion of the measure needs an in-accord, especially if that part occurs at the beginning or end of the measure. If a full-measure in-accord were used in such a case, one would find it necessary to rewrite many of the same notes in both parts, or to add many rests, which would be undesirable. On the other hand, where almost every other beat in the measure needs an in-accord, while the remainder do not, a full-measure in-accord is more appropriate; otherwise, the measure will be extremely cut up. There are many differences of opinion regarding the use of in-accords, and the transcriber will have to use his best judgment in handling each case.

General Explanation of Stem Signs. When two parts or voices unite on a note, this fact is indicated in print by showing the note with two stems, pointing in opposite directions. Their values may differ or agree. More often than not, they differ.

Under some circumstances the opposite stems may be attached to the same note head. Under other circumstances two heads must be used, placed abnormally close to one another on the staff with their stems pointing in opposite directions, each indicating its particular value. A whole note, of course, will show no stem. (The MANUAL explains that the whole stem is a "convenient misnomer, there being no stem in the print.") In braille, the greater value of the two is shown by a stem sign. It is preceded by the smaller value, which is transcribed in the regular form of the note. If the two values happen to be identical, the note and stem sign will agree in value. The braille stem signs are shown below. Each stem sign must be preceded by the stem prefix.

The Stem Prefix: 

Quarter Stem: 

Eighth Stem: 

16th Stem: 
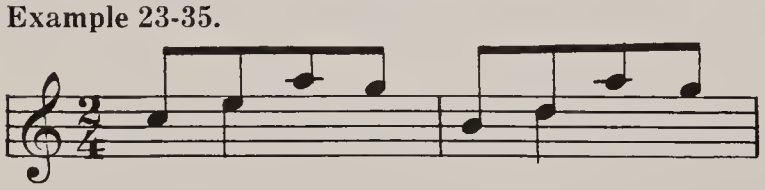
32nd Stem: 

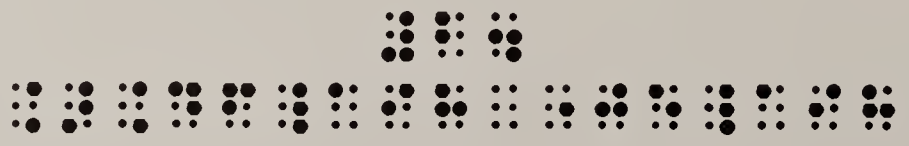
Half Stem: 

Whole Stem: 
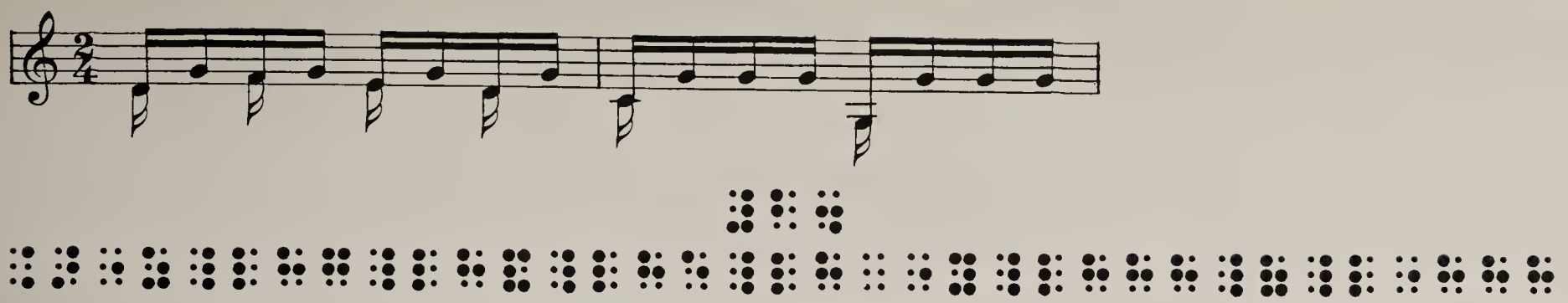
General Directions for Stem Signs. The stem sign is placed after the note to which it applies, and after any fingering, tie, slur, or other sign which belongs to the note itself. It may not be separated from the note by the music hyphen. A stem sign may be dotted, like a note or rest. It may also be modified by a tie or slur. A stem sign does not interfere with the grouping process. The following examples show the use of stem signs. (In Example 23-36, the 16th stem signs in the print call special attention to those notes which carry the melody.)

Example 23-35.

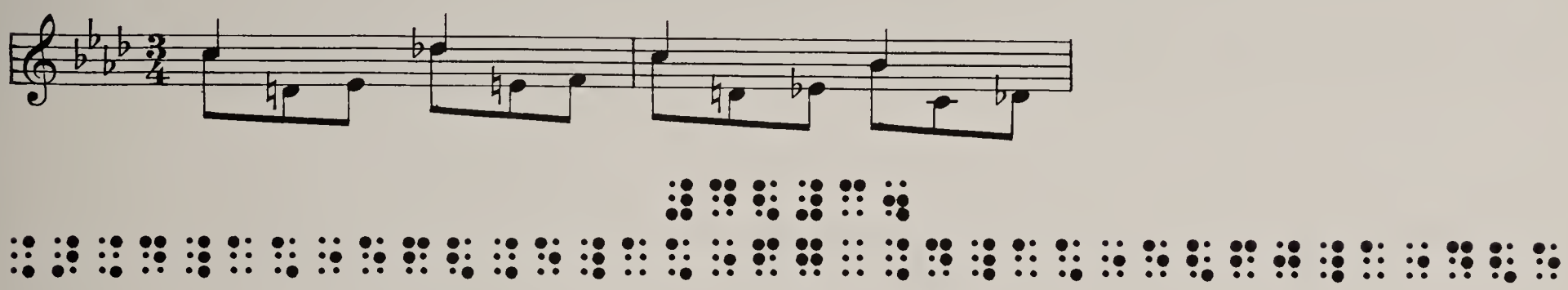




Example 23-36.



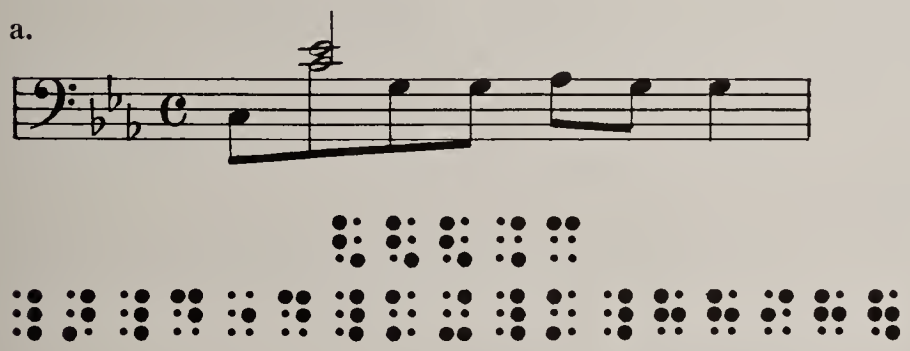
Example 23-37.
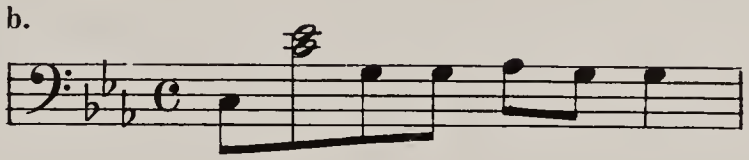


Where a chord is shown with opposite stems, a stem sign is used after the interval (or intervals) as well as after the written note. Example 23-38a illustrates a chord with opposite stems. It should be pointed out that the music for this kind of example is likely to be shown minus the opposite stem in the print notation, because its presence is specifically implied by the placement of the half-note chord on the eighth-note ligature, along with the other eighth notes. In other words, the heads of the chord notes indicate a half-note chord, while the stem and ligature indicate an eighth-note chord. Such examples are commonly encountered. The print would appear as in illustration **b.** In either case, the transcription would be made as follows.

Example 23-38.

a.
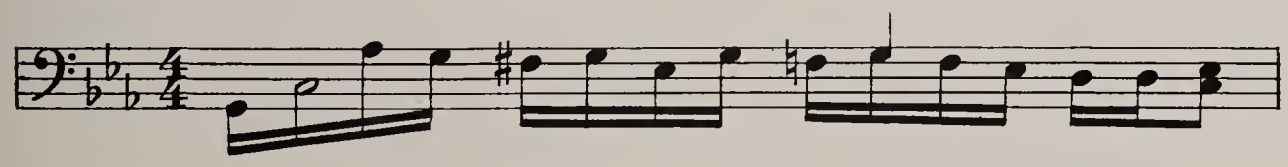


b.

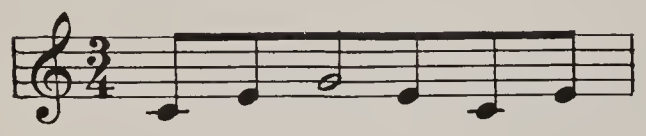


Example 23-39 also shows an **implied** opposite stem for the second note. The head of the note indicates a half note, but it is attached to a ligature indicating a 16th note. The opposite stem for the tenth note in the measure cannot be implied in this manner, however, and it actually appears in the print. In Example 23-40 the opposite stem is implied. The transcriptions for these two examples are as shown.

Example 23-39.
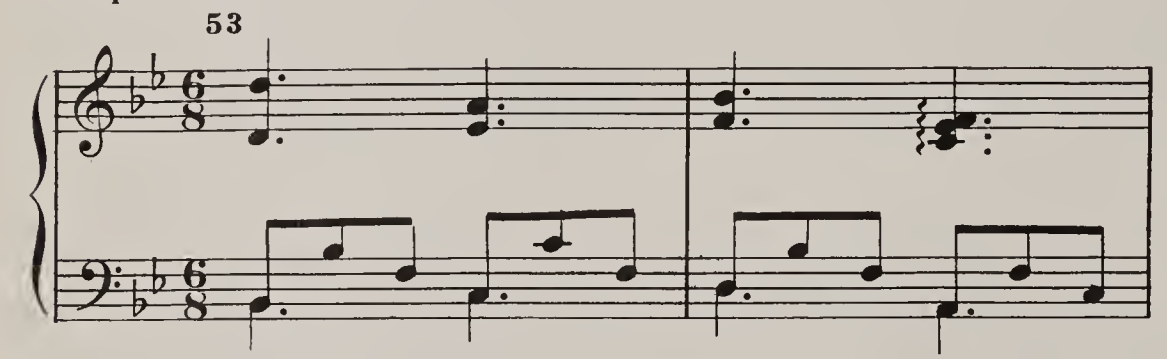


Example 23-40.
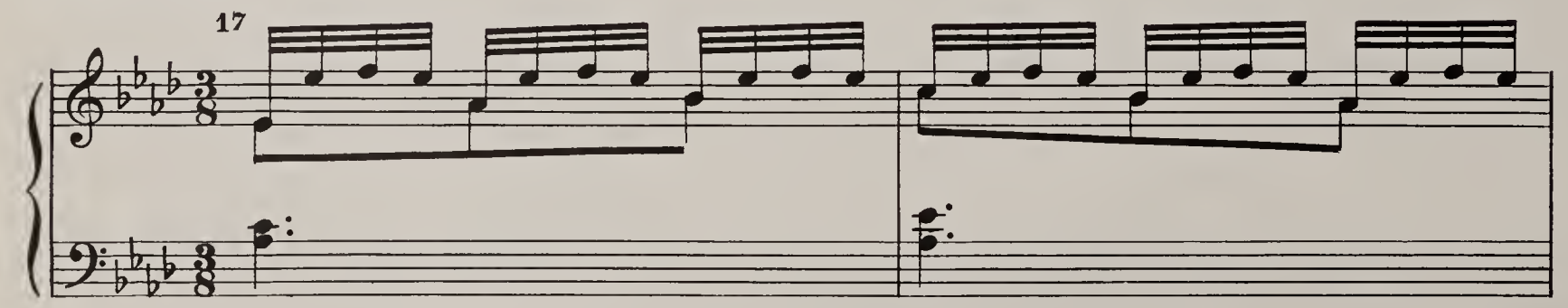


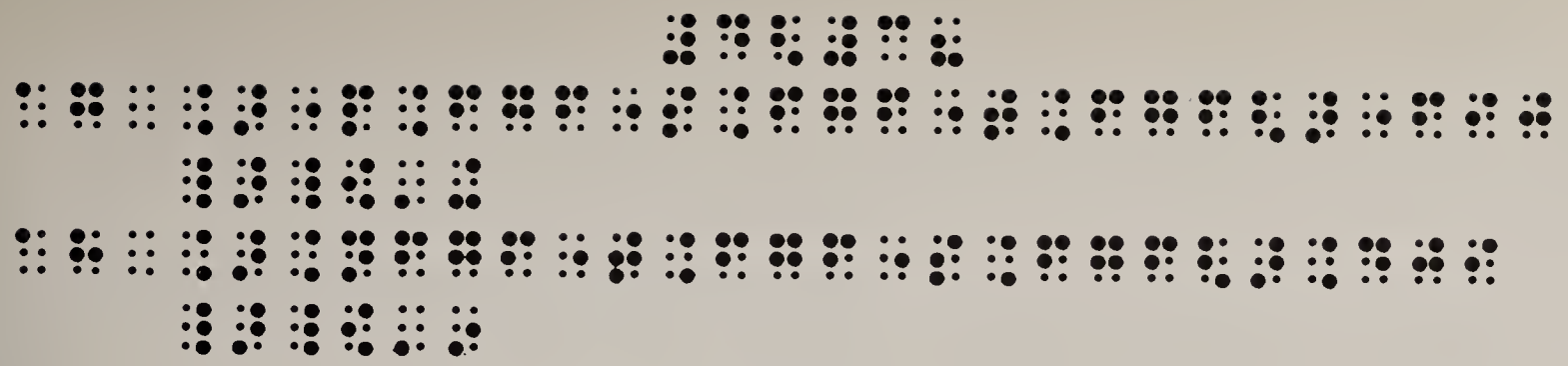
A Choice Between Stem Signs and In-accords. If the student will examine the preceding examples, he will notice that in each case the two voices or parts could not be transcribed properly with an in-accord. Sometimes, however, stem signs coincide with the natural beats throughout a measure, and the two parts can easily be shown by using an in-accord. In such cases, it is preferable to use an in-accord. If the student will carefully observe the next two examples, he will see that not only could a measure in-accord easily be used for the two voices, but that this procedure will allow the melody to stand out much more clearly than through the use of stem signs. The transcriptions for these two examples use in-accords.

Example 23-41.



Example 23-42.
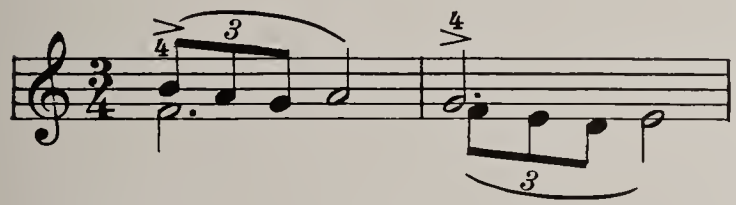




It is pointed out, in LESSONS IN BRAILLE MUSIC, that stem signs are chiefly used for "odd trailer notes which have no special melody function and should be used only for this purpose, unless as sometimes happens, it is not possible to reproduce the print correctly by any other means." It is further stated that Example 59 in the MANUAL, is not intended "as a good instance of their general use . . ." In other words, an in-accord would be better to use than stem signs for that particular example. The transcriber must exercise great discretion in using these signs, because they can quite easily obscure the melodic line. In some instances, of course, they are indispensable. They are not suitable for use in transcriptions for children or beginners, but music that is written for this particular group is not likely to show notes having opposite stems.
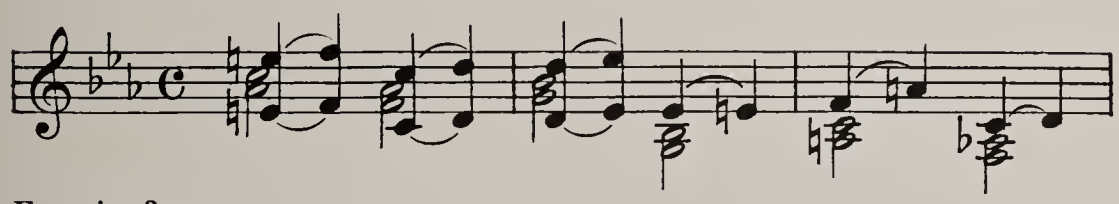
Exercises for Chapter 23

Directions for Exercises. All exercises should be introduced with the proper hand sign. Assumed measure numbers should be used in those exercises written for both hands.
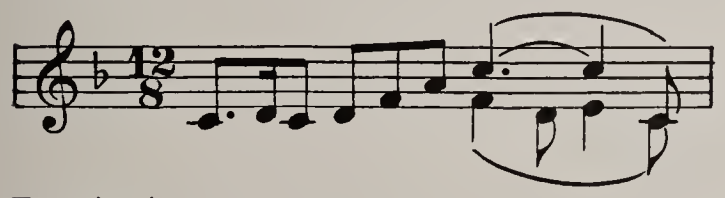
Exercise 1.
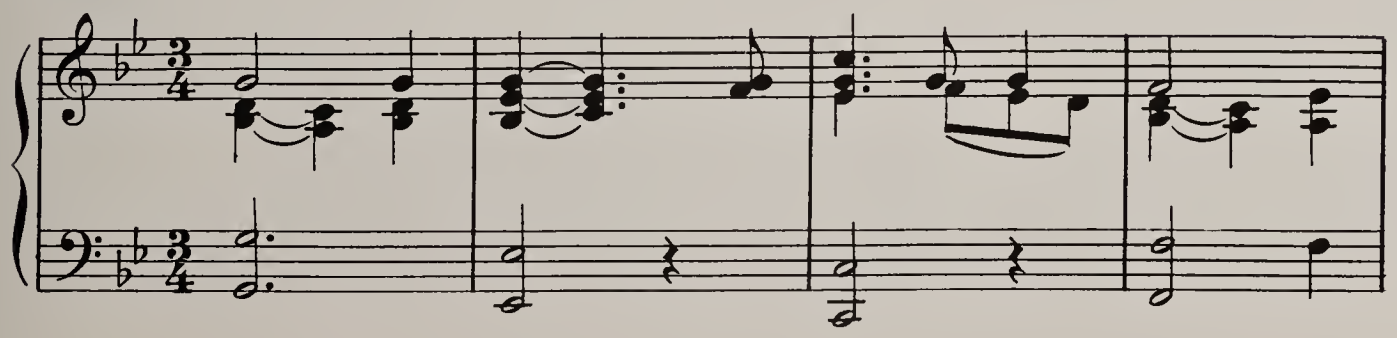


Exercise 2.



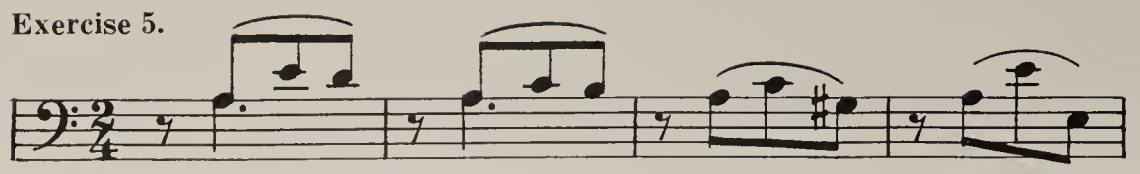
Exercise 3.
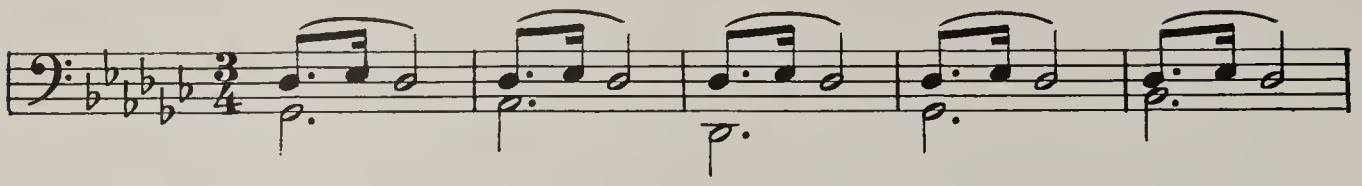


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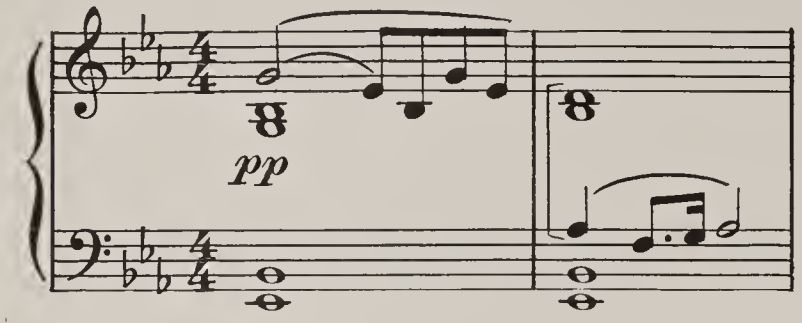


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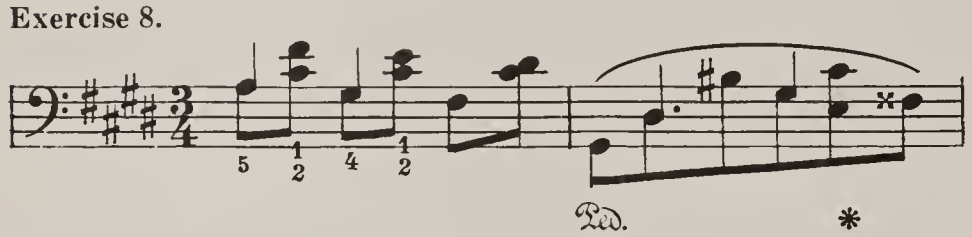


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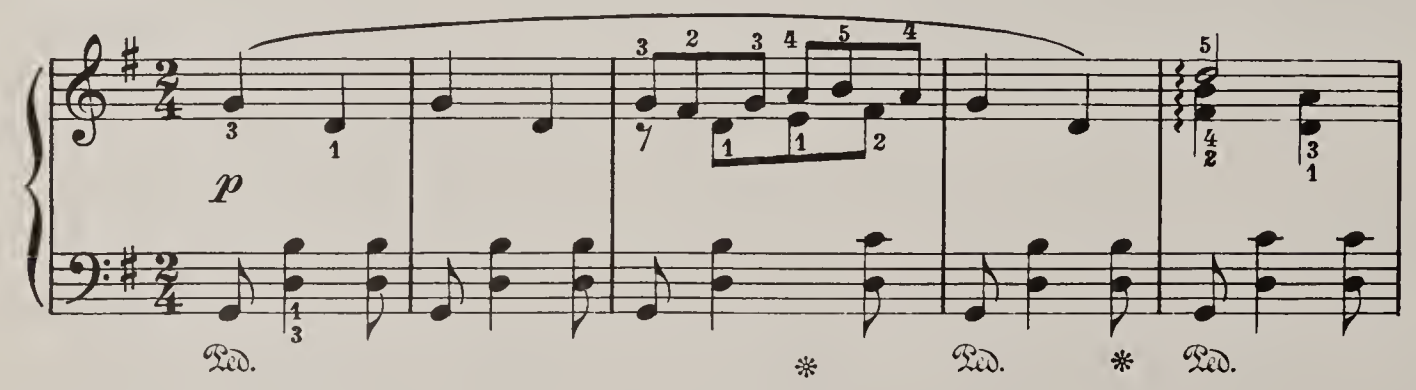


Exercise 7.



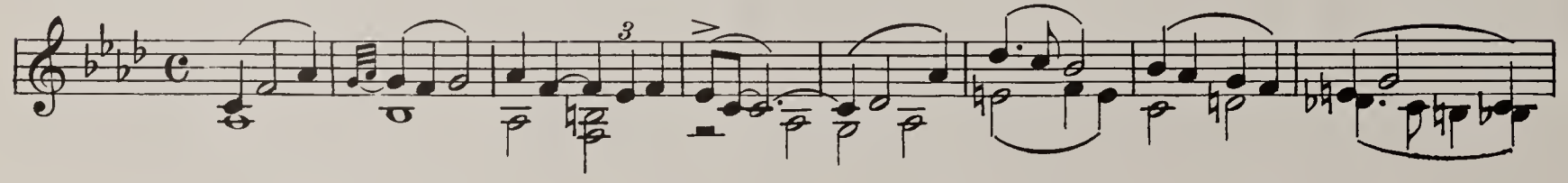
Exercise 8.
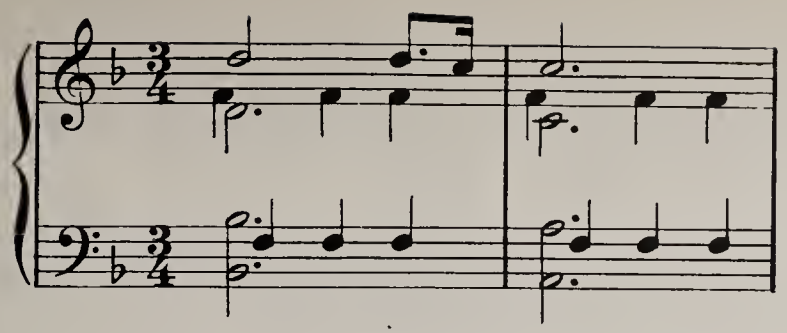


Exercise 9.



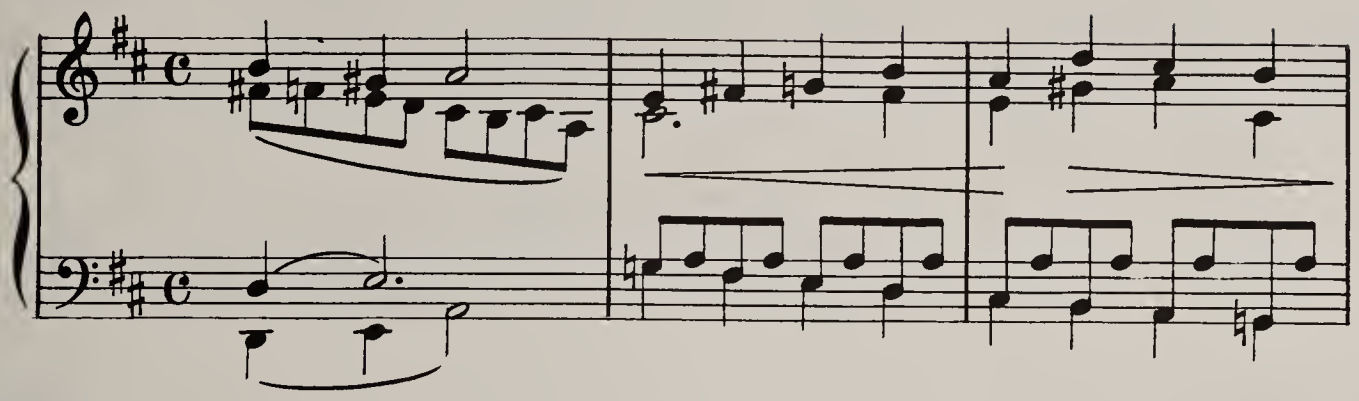
Exercise 10.
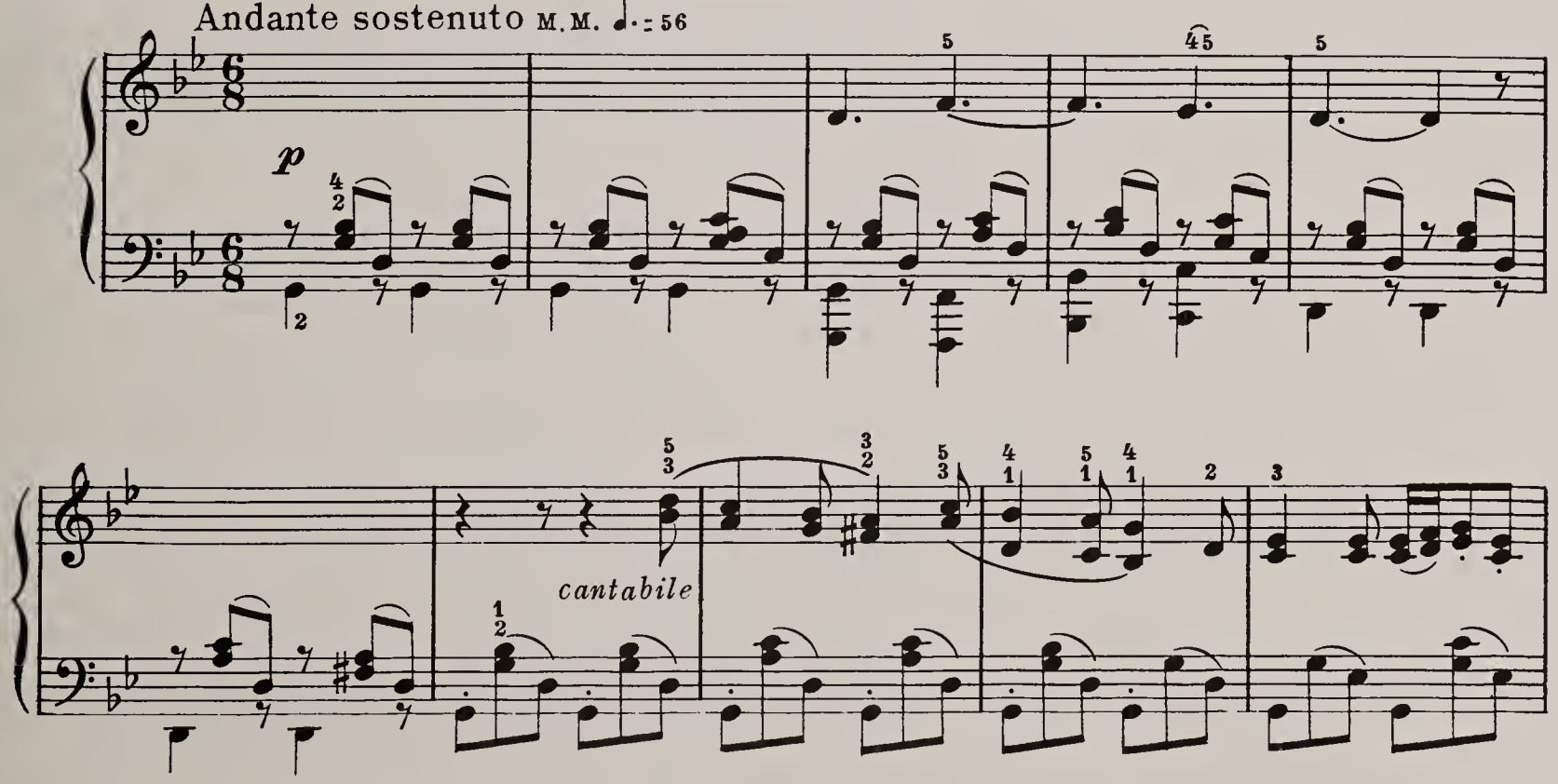


Exercise 11.
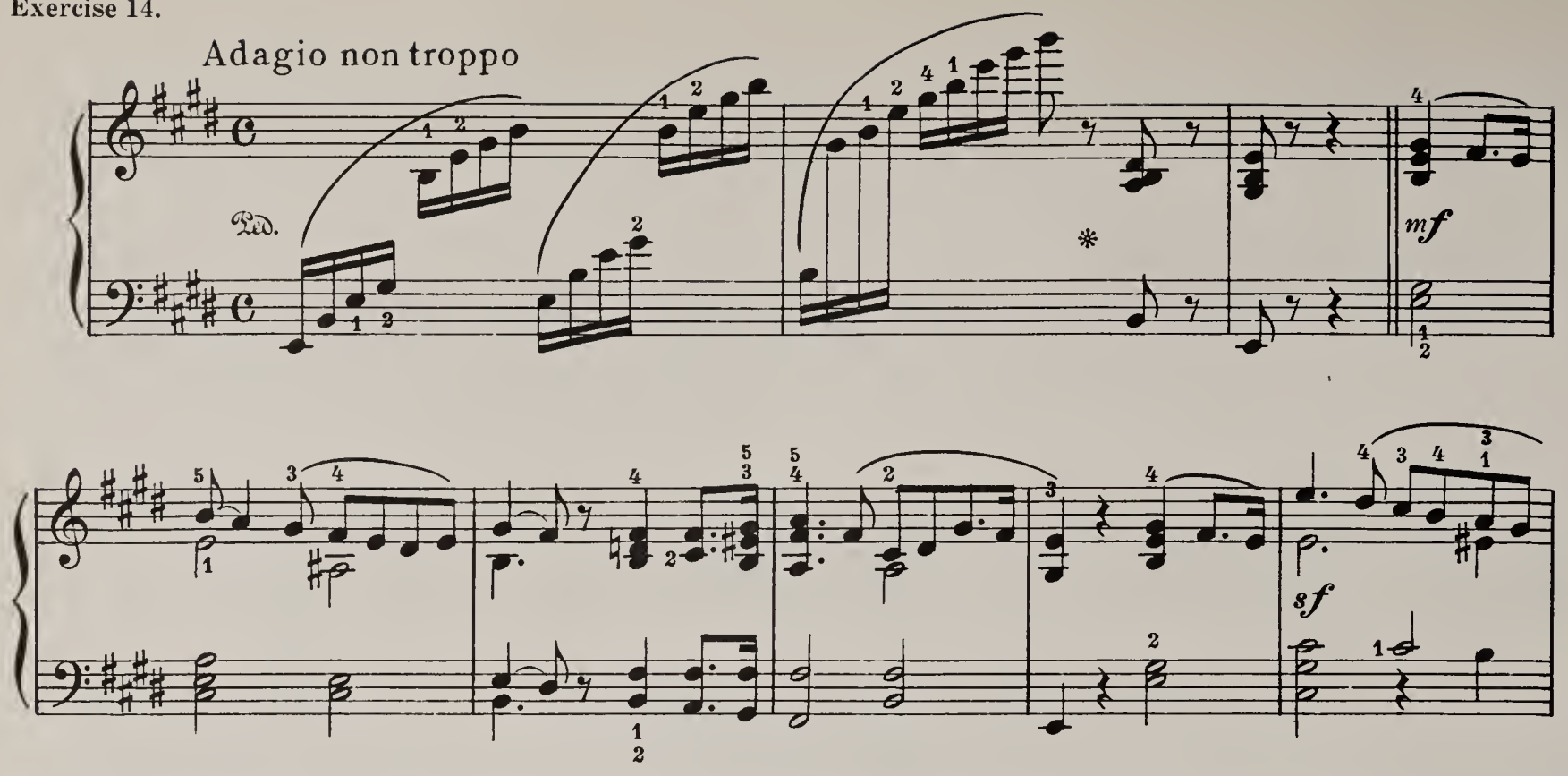


Exercise 12.



Exercise 13.



Exercise 14.



Chapter 24

ADDITIONAL FORMATS FOR KEYBOARD MUSIC
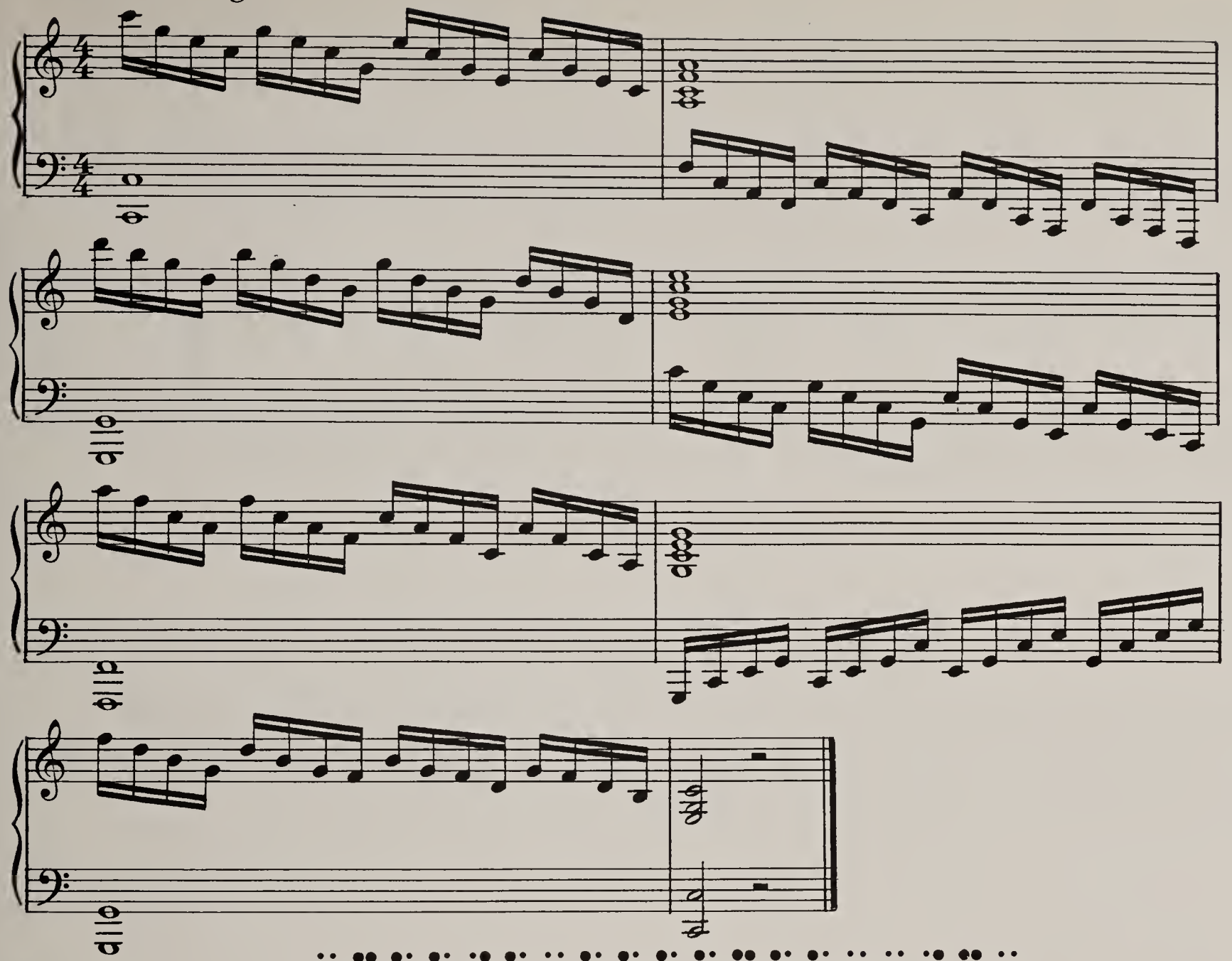
Although the bar-over-bar format is the preferred one for keyboard music, generally speaking, and in all probability it will be the one which the transcriber will be using in a very large majority of cases, there are several others with which he should become familiar. Only brief explanations and illustrations concerning them can be presented in this text. The student should carefully study the material and examples listed in the MANUAL and in LESSONS IN BRAILLE MUSIC for further illumination in regard to these methods, after finishing his introductory course of study.

Line-over-Line Format. Line-over-line is very similar to bar-over-bar, differing from the latter in only three respects. First, vertical alignment of measures is **not** followed. Second, octave marks are not required for the first notes of measures, unless the progression of the music calls for them; the first note in each line of braille is marked, however. Third, the regularity of parallels may be interrupted when one of the parts has rests or repeats which amount to more than one braille line of music in the other part or parts. (The line referred to in the title of the format is the braille line, not the print line.) Thus, within this format, one or more runover lines for **one** of the parts in the parallel is routinely acceptable, in contrast to bar-over-bar, where runover lines for one of the parts should be used only in exceptional cases, explained previously.

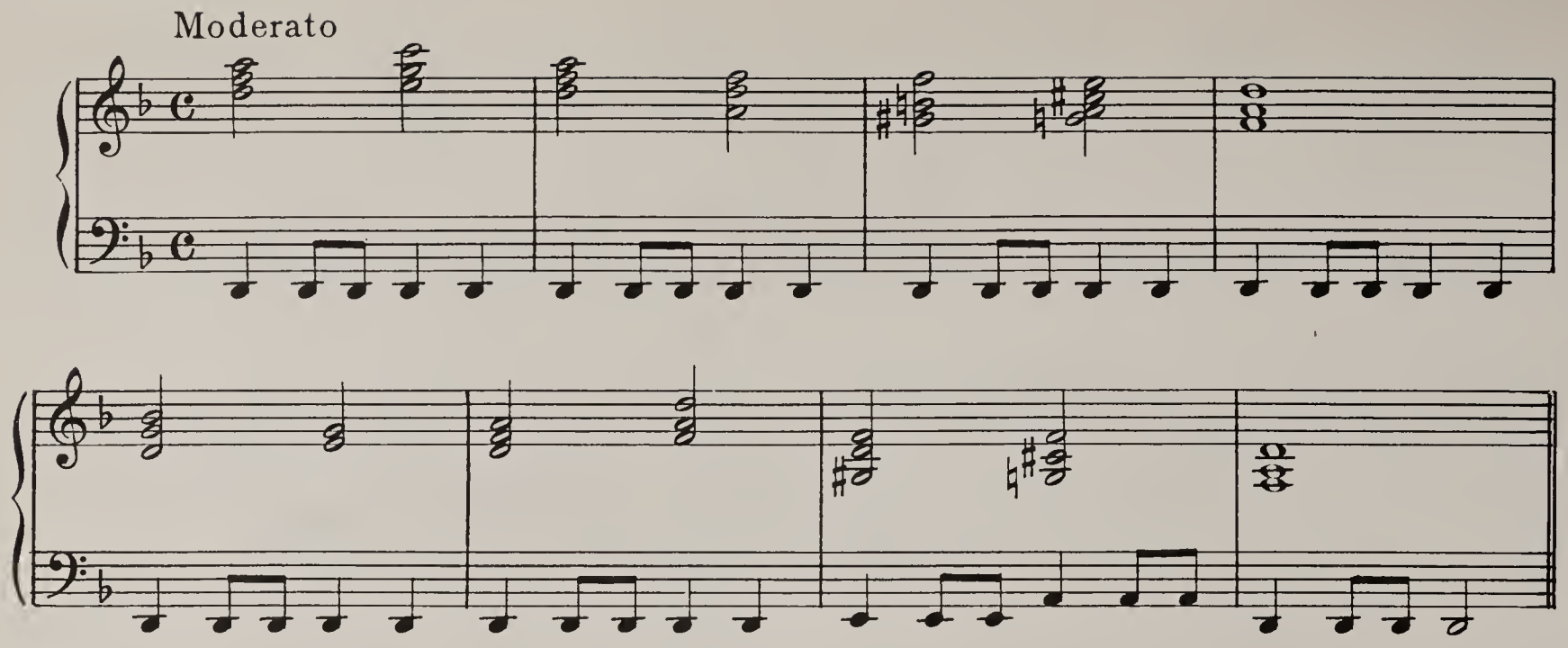
Perhaps one of the more suitable sets of circumstances under which this particular format might be employed occurs where the parts are quite unequal in length or complexity throughout most of the measures of the composition, that is, where either part consistently requires quite a few more cells for a measure than does the corresponding part. The following three examples illustrate this point. It should be noted that, where a measure is repeated a number of times in one hand part only, the repeats may be brailled as a group within this format, in contrast to bar-over-bar. Consecutive measure rests may be brailled in the same manner. Measure numbers are shown at the margin, as in bar-over-bar.

Example 24-1 is shown transcribed in the line-over-line format. If it were brailled bar-over-bar, only one measure could be placed in each parallel, and eight parallels would be required rather than four. Example 24-2 is shown line-over-line in illustration a and bar-over-bar in illustration b, in order that the student may compare the two formats. Two versions of Example 24-3 are also shown, in the same order. It should be noted that in the line-over-line illustrations, run-over lines are present in some instances.

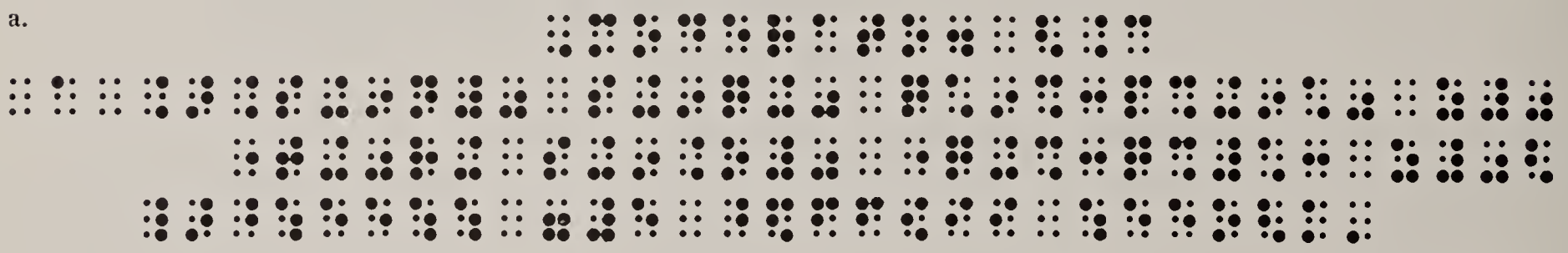
Example 24-1.



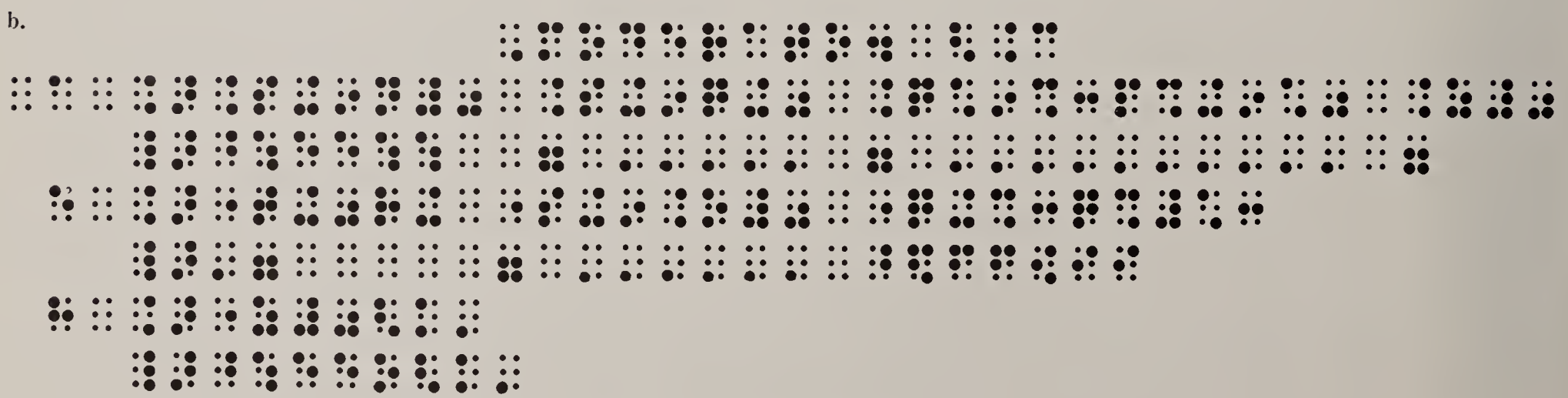
Example 24-2.
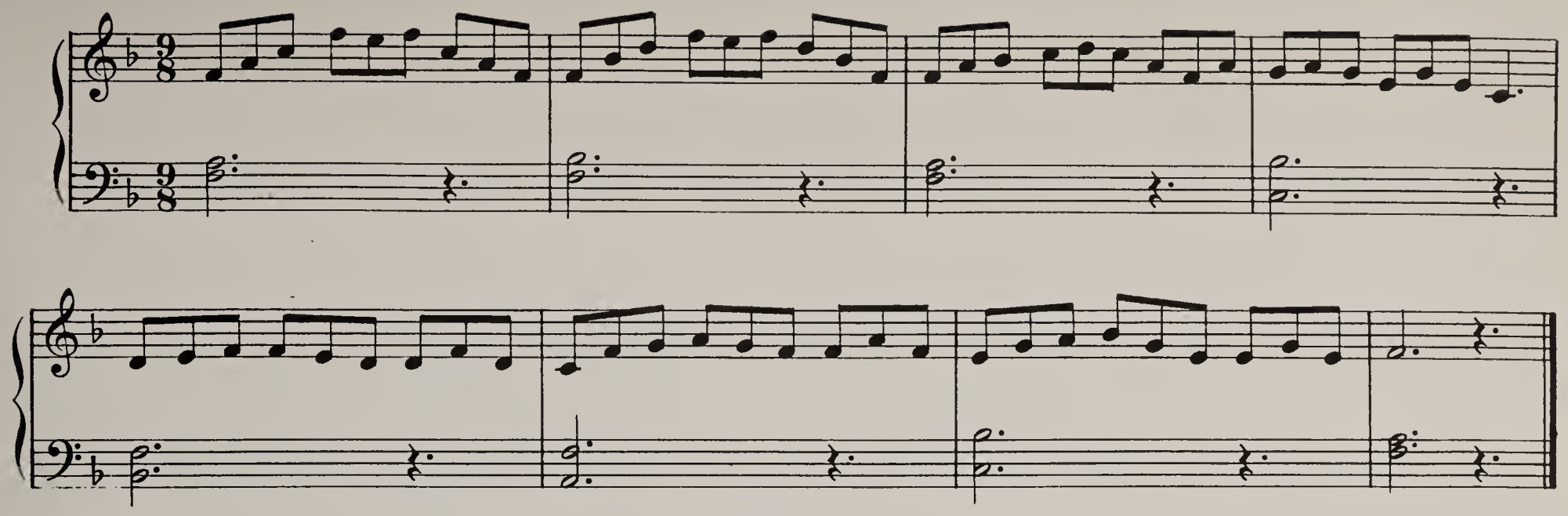


a.



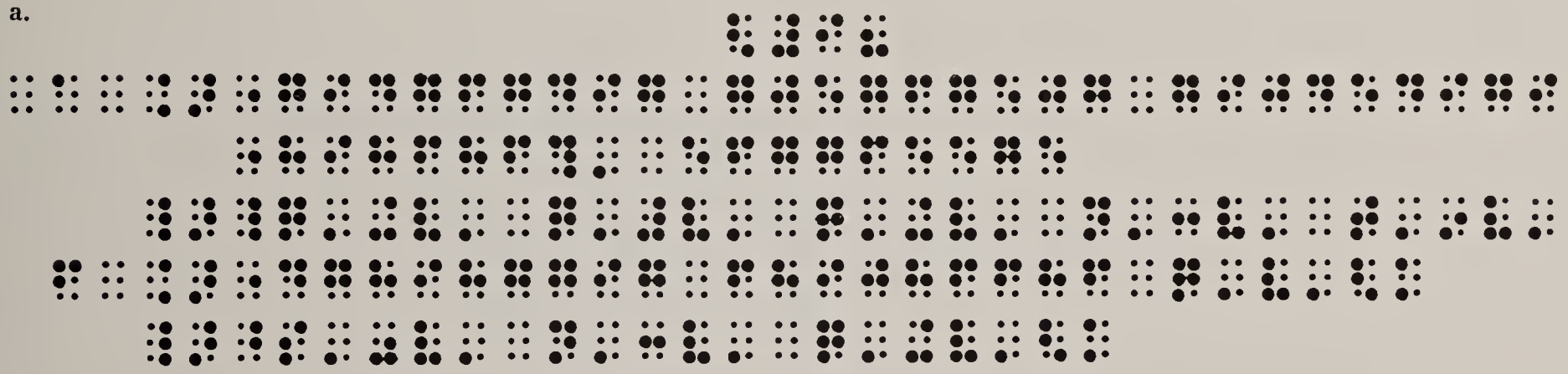
b.



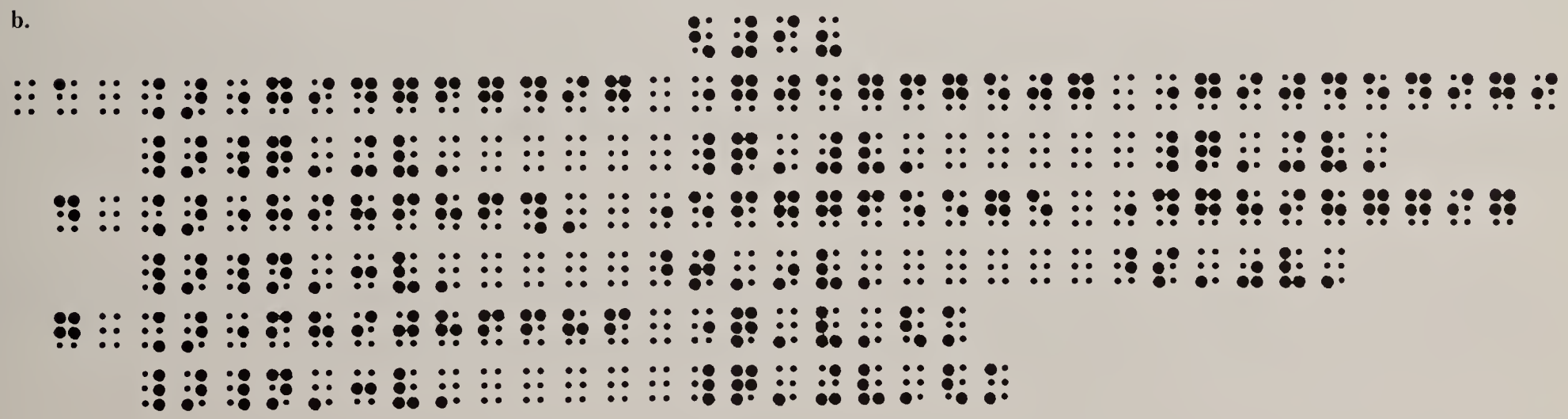
Example 24-3.



a.



b.



The three preceding examples lend themselves easily to the format under discussion. The first and third are suitable largely because of the difference in length of the parts during measures, and the second because the large number of repeats in the left hand allows all of the music for that part to be contained in one braille line, in contrast to the music for the corresponding hand. It is pointed out, however, that the transcriber should consider the nature of the composition as a whole before deciding which format to use. If all, or the major part, of a composition were to consist of measures constructed similarly to those shown in the preceding examples, the line-over-line format would be preferable. If, on the other hand, only a few measures were of this construction, while the music as a whole could easily be shown according to bar-over-bar disposition, this is the format that should be used. Ordinarily, one would not change from one of these formats to the other within a single transcription, but in the case of a long composition, where a substantial number of consecutive measures would benefit by being rendered in the other format, a change could be made.

Section-by-Section Format. This method calls for the transcriber to divide the music into convenient sections, and to braille all of the music for the right hand in each section first, followed by all of the corresponding music for the left hand in the same section. In an organ transcription, the part for the pedals is brailled following the left-hand part. The transcriber may choose to divide the composition according to its musical form, or according to the number of measures in each successive stave on the printed page.

Hand (and foot) signs for each part are vertically aligned at the left-hand margin, brailled on the initial line of each new section. Carry-over lines, for any of the parts, are indented two spaces. Measure numbers, however, are not shown at the margin; instead, a free line is left above the first line of each section, and the following information is placed on that line, centered, and in the order listed:

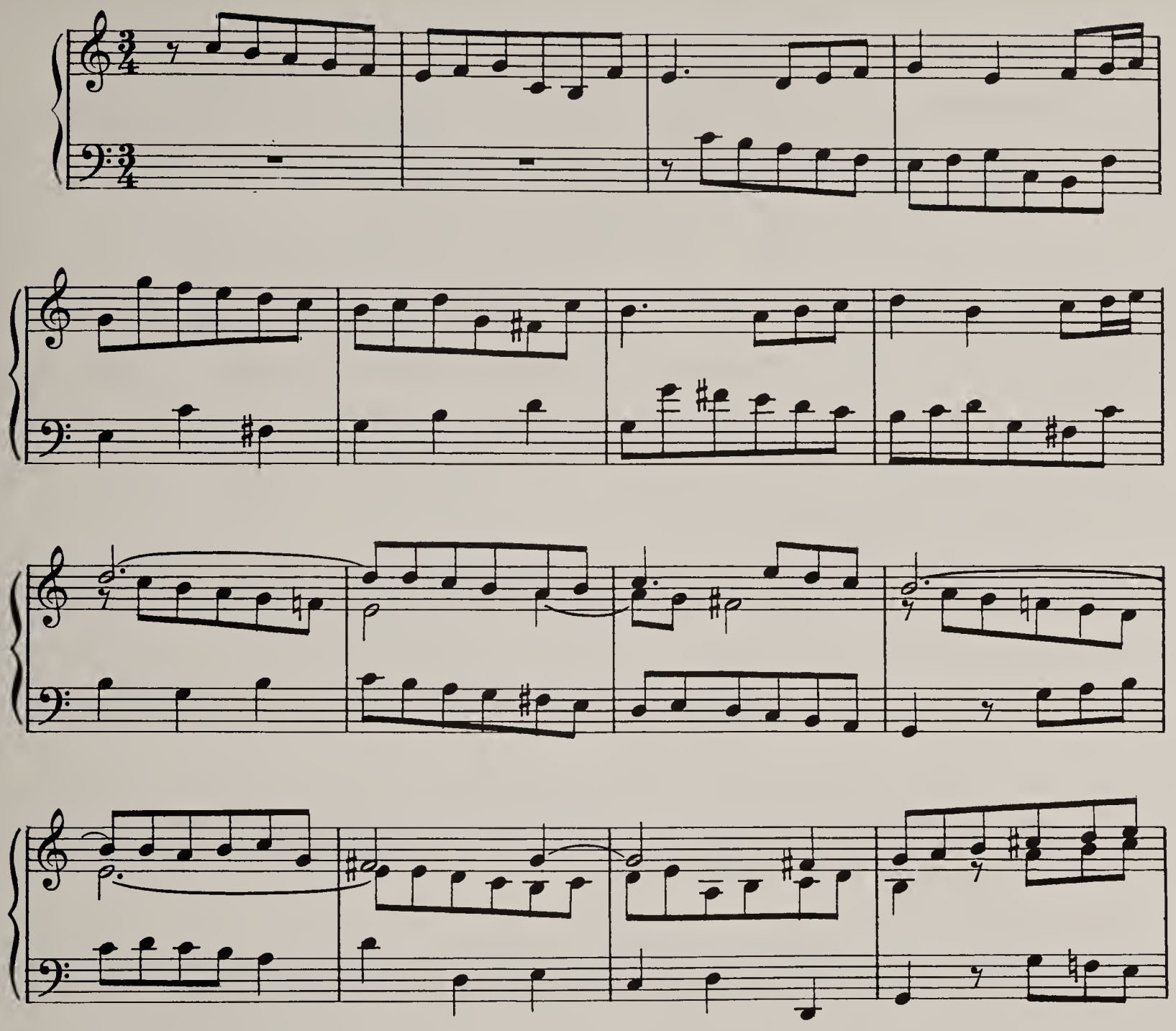
1. Number of the section.
2. Numbers of the first and last measures contained in that section.
3. Number of the print page and the numbers of the staves (or stave) for that section.

Specific instructions for brailling this information are as follows. (1) Section numbers are written in the upper part of the cell and are followed by a space. (2) Measure numbers are written in the lower part of the cell, separated by the literary hyphen, in the manner for showing measure-number repeats. If the measure in question is incomplete, its number is followed immediately by a dot 3. (This same procedure was previously discussed as used with marginal numbers in bar-over-bar to show an incomplete measure.) If the composition starts with an incomplete measure, a numeral sign and a cipher are used. The measure-number combination is followed by a space. (3) Page and stave numbers, in that order, and separated by a dot 3, are brailled in the upper part of the cell; this entire combination is preceded by the pagination prefix, dots 5, 2-5. If the braillist is including more than one stave in a section, the stave numbers are separated from each other by dots 3-6. If a change of staff takes place during a section, this is shown by brailling dots 2-5, 1-2-3 between spaces in all parts where the change occurs. This kind of tabulation is illustrated in Example 24-4. The student should clearly understand that he is not expected to memorize any of the above details. They should be carefully studied when they are needed.

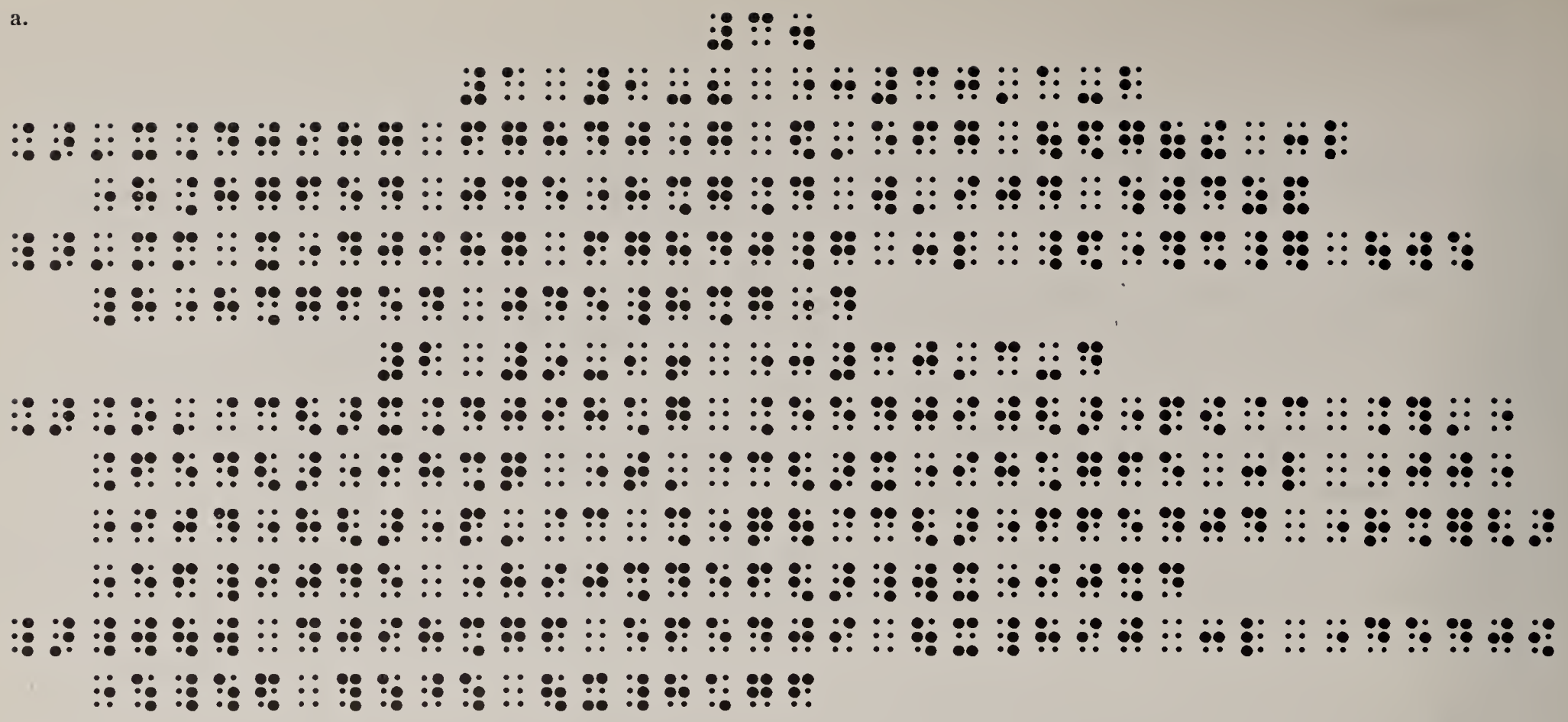
An octave sign is not required for the first note of every measure, but the first note in each braille line, as well as the note following the change-of-stave sign, should have the octave marked. Word expressions are brailled in the right-hand part, unless they refer exclusively to the left hand or to the pedals, in the case of organ music. Inasmuch as measure numbers are shown above each section, measure-number repeats may be used within this format where it seems suitable to do so.

Example 24-4 shows the section-by section format. Two versions are shown. In illustration a, division is made at a convenient point, according to the structure of the music. The first section contains measures 1 through 8, printed on staves 1 and 2, of an assumed page 30. In illustration b each section consists of one print stave; only the first twelve measures are shown in this illustration.

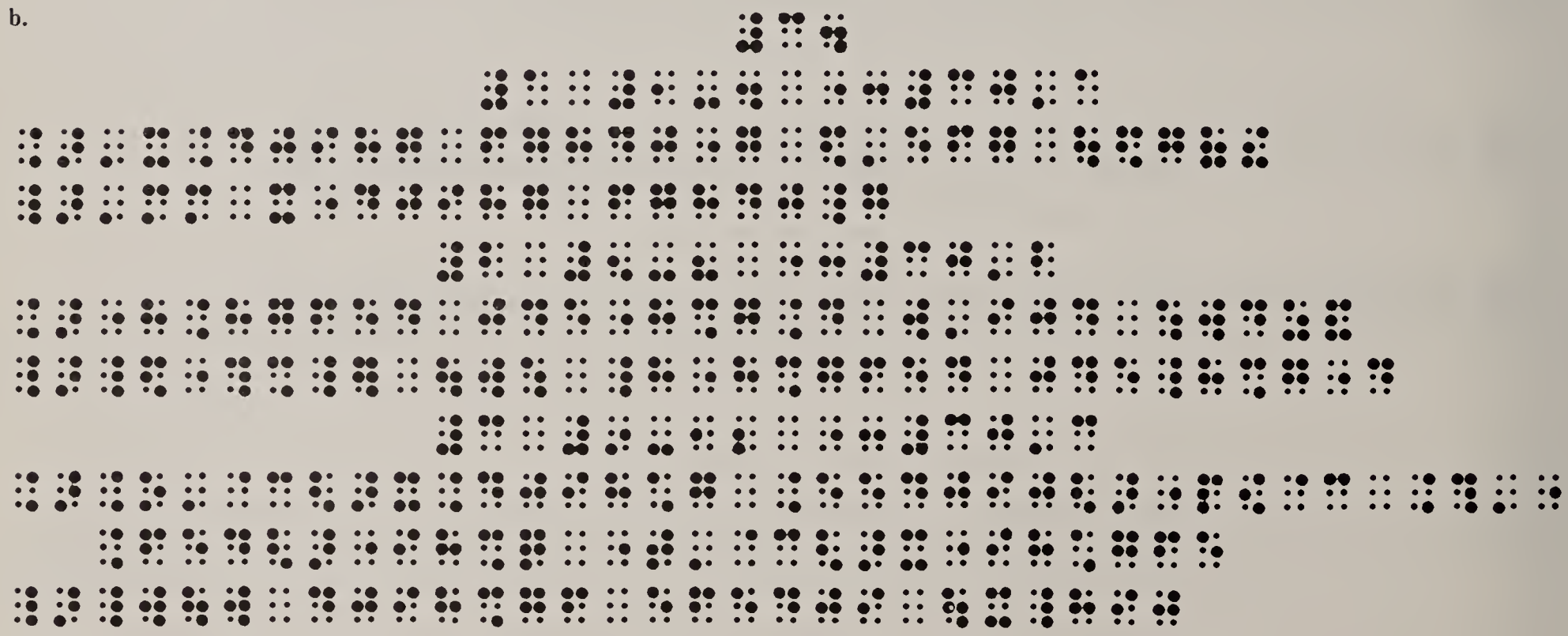
Example 24-4.



a.



b.



The section-by-section format is the easiest and simplest for the transcriber to use, of course. There is no alignment of the different parts, and measure division presents no problems, because only one part has to be considered at a time. If sections are divided according to the number of measures in a stave, as in Example 24-4, the transcriber does not even have to decide how long to make a section. This format, however, leaves the reader at a disadvantage, generally speaking, because it does not allow the parts to be presented in direct conjunction with one another, by measures, and the reader is not able to get an immediate view of any measure as a whole or to receive an immediate sound picture of the music.

It would seem preferable, then, for the transcriber to turn to this method mainly in those cases where the complexity of the music makes it very difficult to dispose of the score according to bar-over-bar or line-over-line. In music of average difficulty, this necessity rather seldom arises. In music of a more complex nature, however, each part may require so much space that measure division and alignment become almost impossible to accomplish in any meaningful fashion within the bar-over-bar format. This is likely to be true especially in the case of organ music, where the parallel consists of three lines rather than two, and where one of the parts may be simple and short, in contrast to one or both of the other parts. In such situations, brailling each part section-by-section is likely to be the best solution and, at times, sectioning may have to be done by the measure. (See the illustration on page 65 in LESSONS IN BRAILLE MUSIC.)

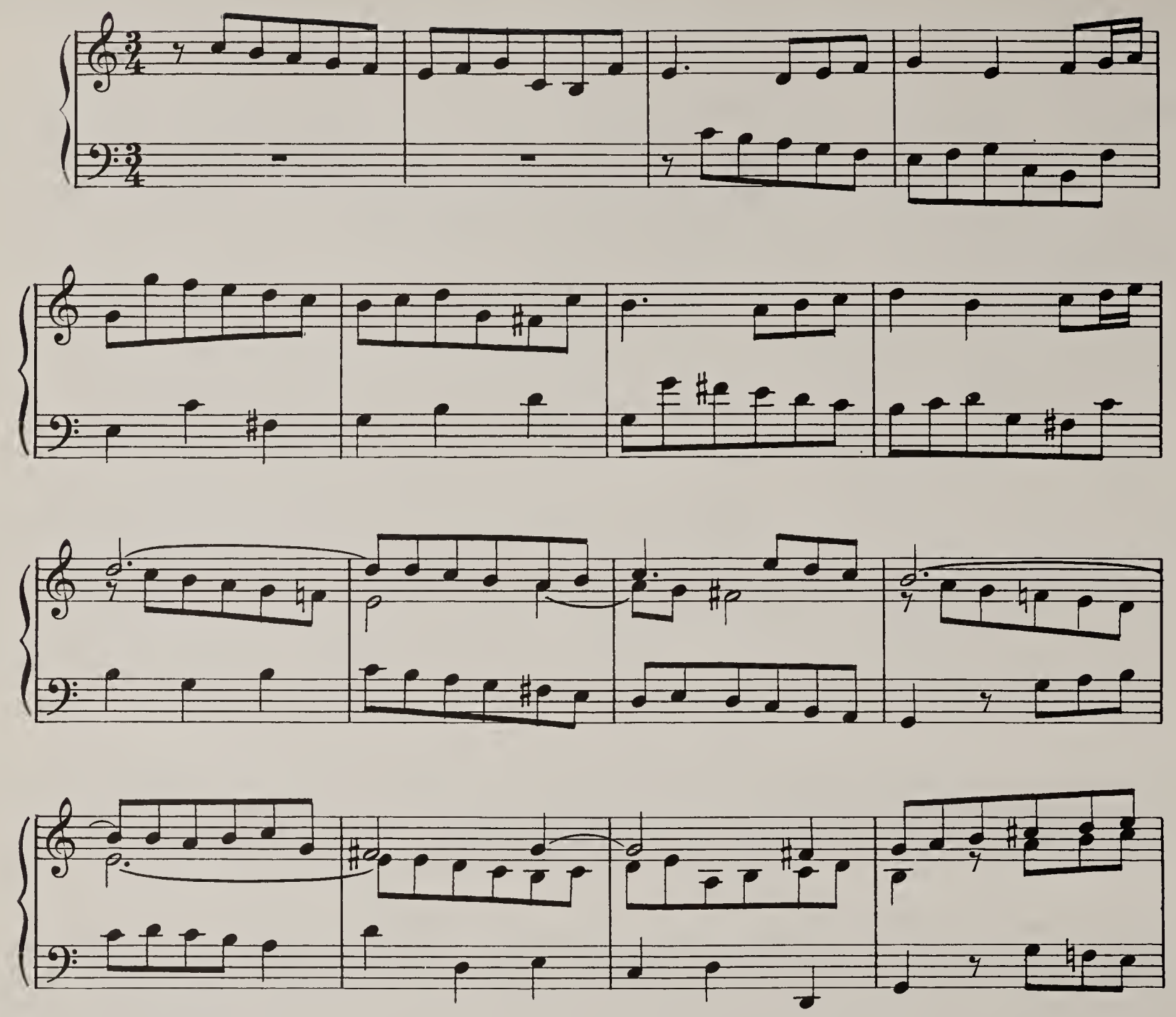
Open Score. One further method, called "Open Score," and designed primarily for contrapuntal music, should be mentioned at this time, although the braillist probably will not attempt to employ it until he has become rather proficient. A bare outline of the method is given here; fuller discussion can be found in the MANUAL.

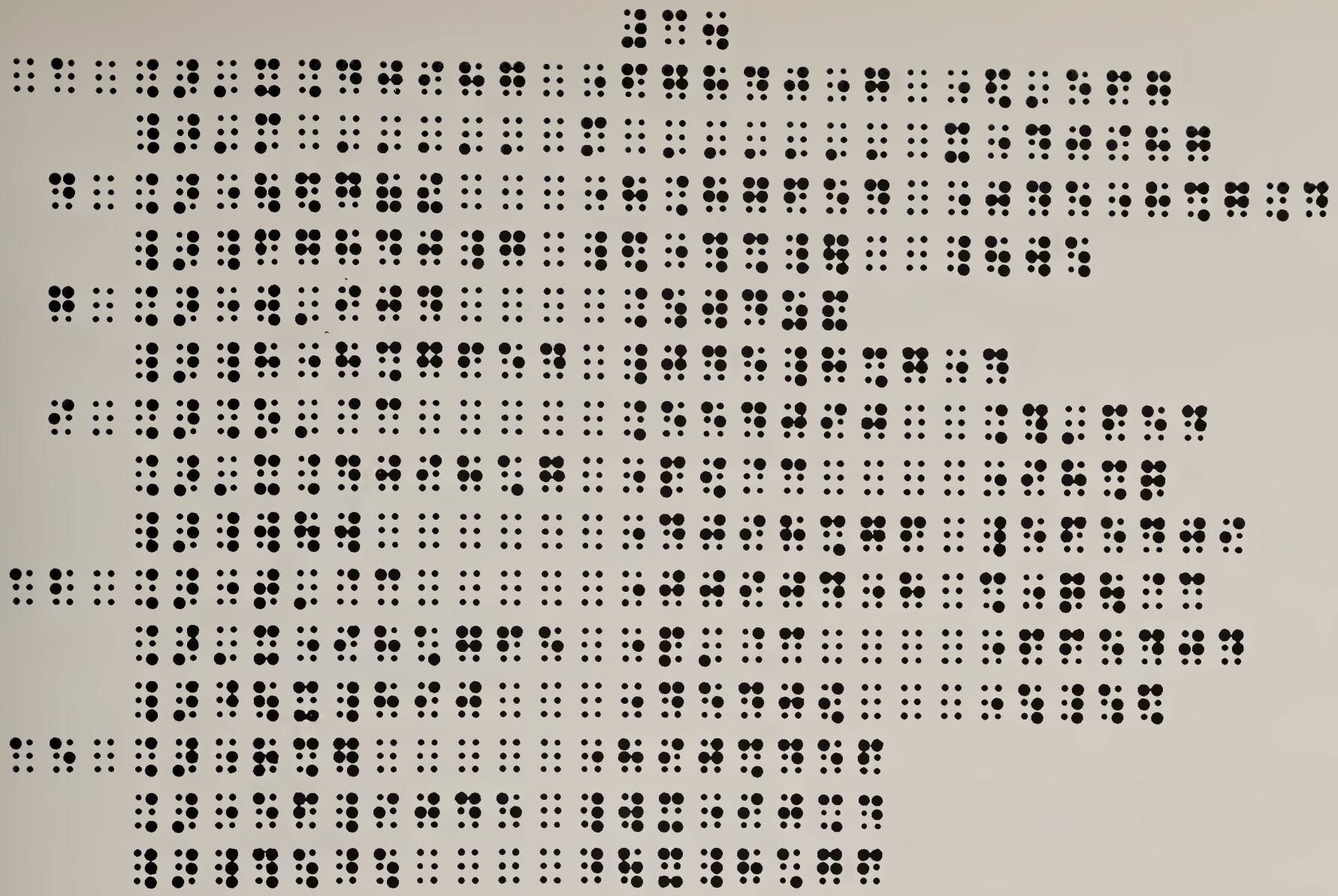
When the part for one hand (or both) contains several melodic strains that occur simultaneously, each may be given a separate braille line in the parallel, introduced at the margin by the pertinent hand sign and placed on the page in bar-over-bar fashion. The same measure alignment and measure division by beats is observed as in bar-over-bar; if a runover line becomes necessary for one of the parts, it is further indented two cells. An octave mark is required for the first note in each measure in all parts. Marginal measure numbers are shown at the beginning of each parallel, in the usual manner. The hand signs clearly indicate how the music is to be performed and, if more voices appear or some are discontinued, the number of hand signs at the margin and lines in the parallel increase or decrease accordingly. If the situation is reached where each hand has a single melody, the parallel shrinks to two lines, and to all intents and purposes the transcriber is then using the familiar two-line, bar-over-bar format (or in the case of organ music, three lines).

Similarly, when the bar-over-bar format is being employed, it is also possible, under the right circumstances, to introduce the open-score method within the same transcription at any suitable point in the music, by increasing the number of lines in the parallel, each being introduced with its hand sign. This calls for sound knowledge and discretion on the part of the transcriber.

Example 24-5 illustrates the general layout for the open-score format. The same music that was presented in the previous example is used here, for the express purpose of allowing the student to concentrate more easily on the format. Sixteen measures are shown. It will be noted that the third melodic voice does not enter until the ninth measure, where a third line is added to the parallel, preceded by the proper hand sign. Actually, then, the first eight measures are written bar-over-bar; all of the remaining composition, however, consists of three voices. Attention is called to the fact that the music in this example could be transcribed very easily in the usual two-line parallel of bar-over-bar, by using in-accords for the moving parts, rather than giving each a separate line, as in open-score. (In-accords would also be used, of course, if the section-by-section format were being employed.)

Example 24-5.





There is not room in this text to present additional examples relating to the matter of keyboard format, but the MANUAL gives further enlightenment which the transcriber will find very helpful when he is ready to encounter more difficult music. In any case, whichever format is used, a statement should appear on the title page of the transcription to identify specifically the format employed, such as "Method: Bar-over-Bar."

Exercises for Chapter 24

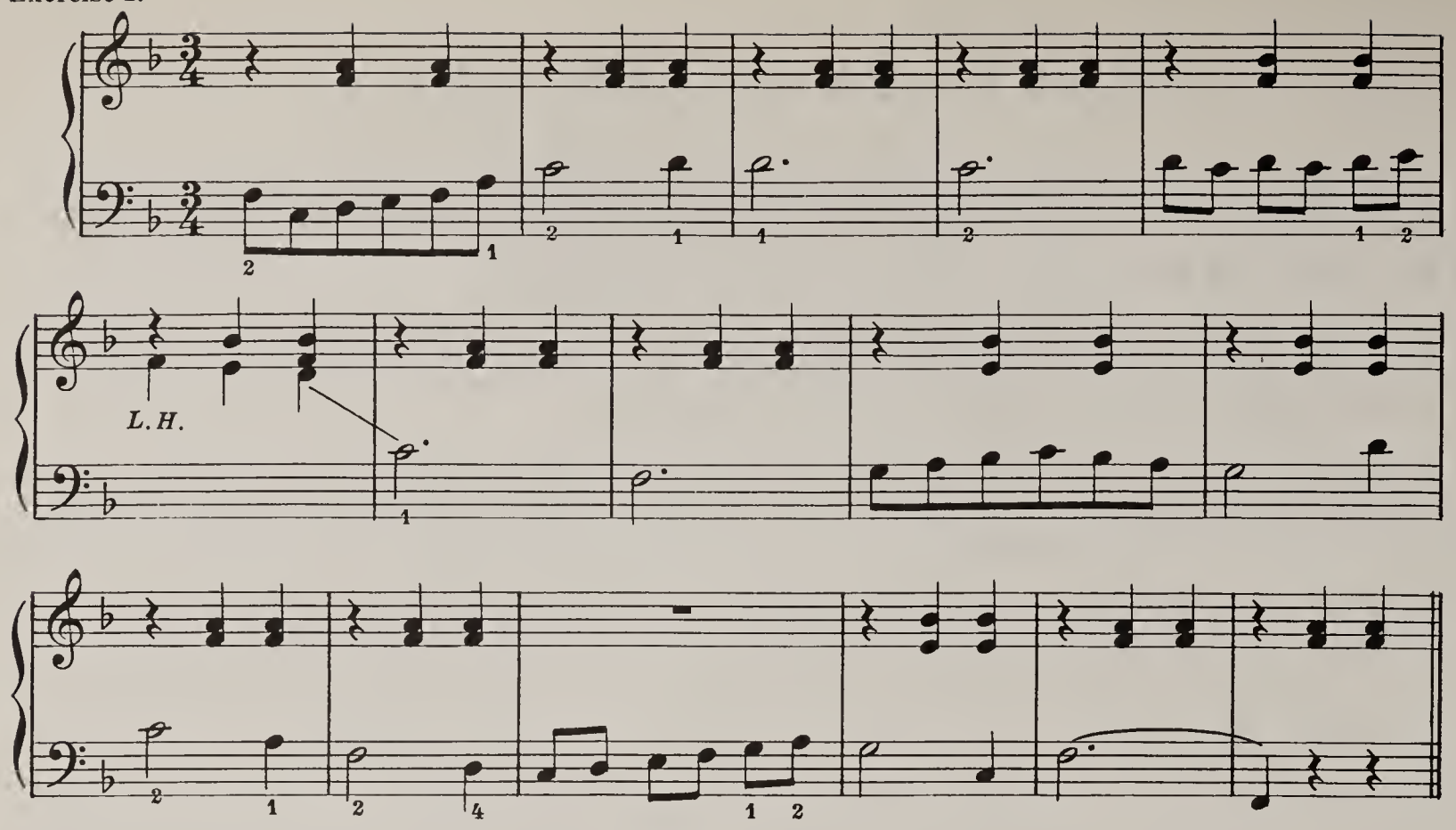
Directions for the Exercises. The exercises should be transcribed according to the following formats:

Exercise 1. Line-over-line. The slanted line in measure six merely shows the direction of the left-hand part as it goes from one stave to the other. It does not call for the braille "transfer slur" (dots 5, 1-4), because the melody does not pass from one hand to the other in this instance.
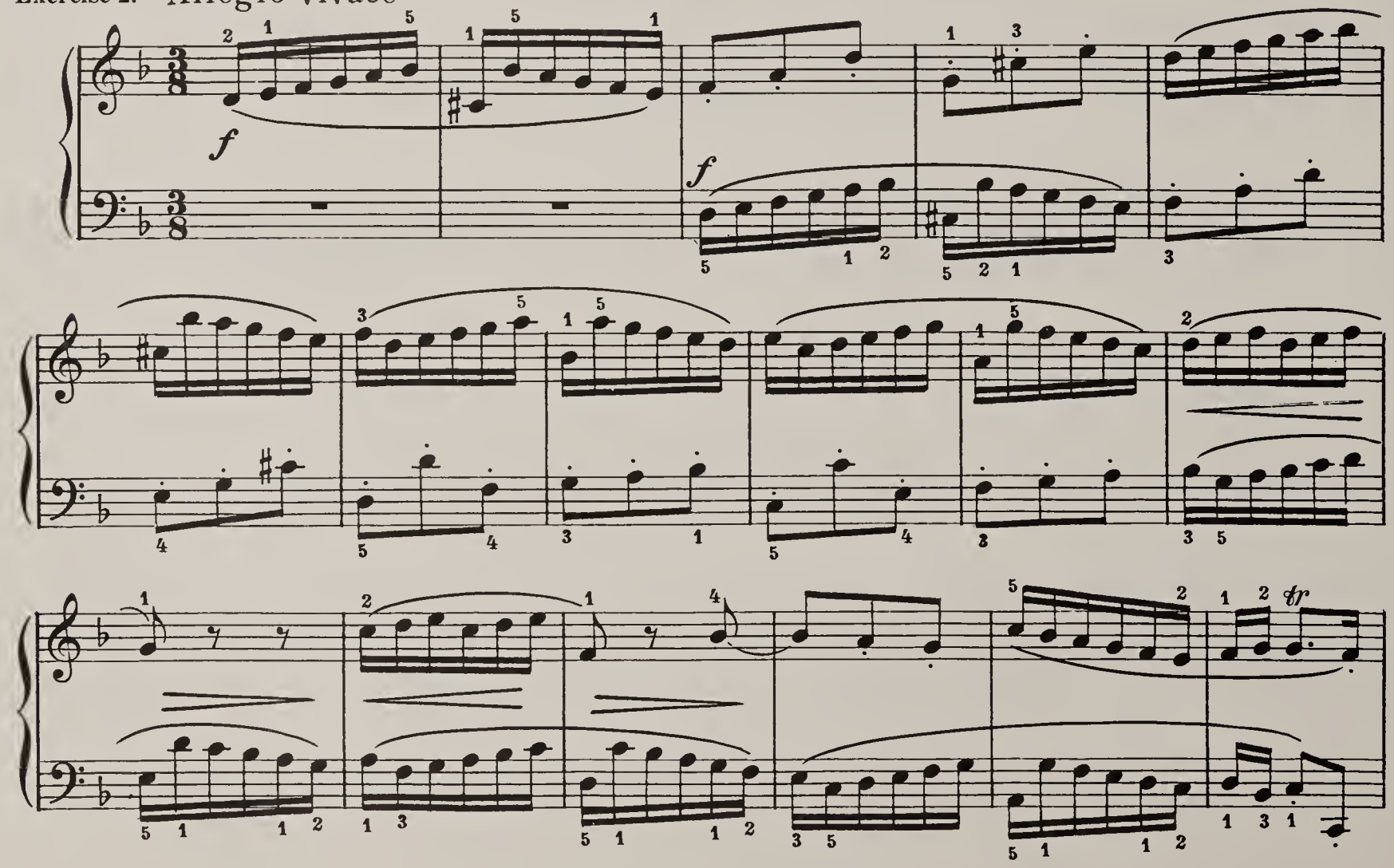
Exercise 2. Section-by-section, with divisions made according to the print staves. Any doubling in process at the beginning of a section should be re-marked. The page number, 8, should be used for this exercise.

Exercise 3. Open-score. Although the parallel must be expanded to form four lines for this organ transcription, with a separate line given to each voice in the music, the four parts are easy to distinguish.
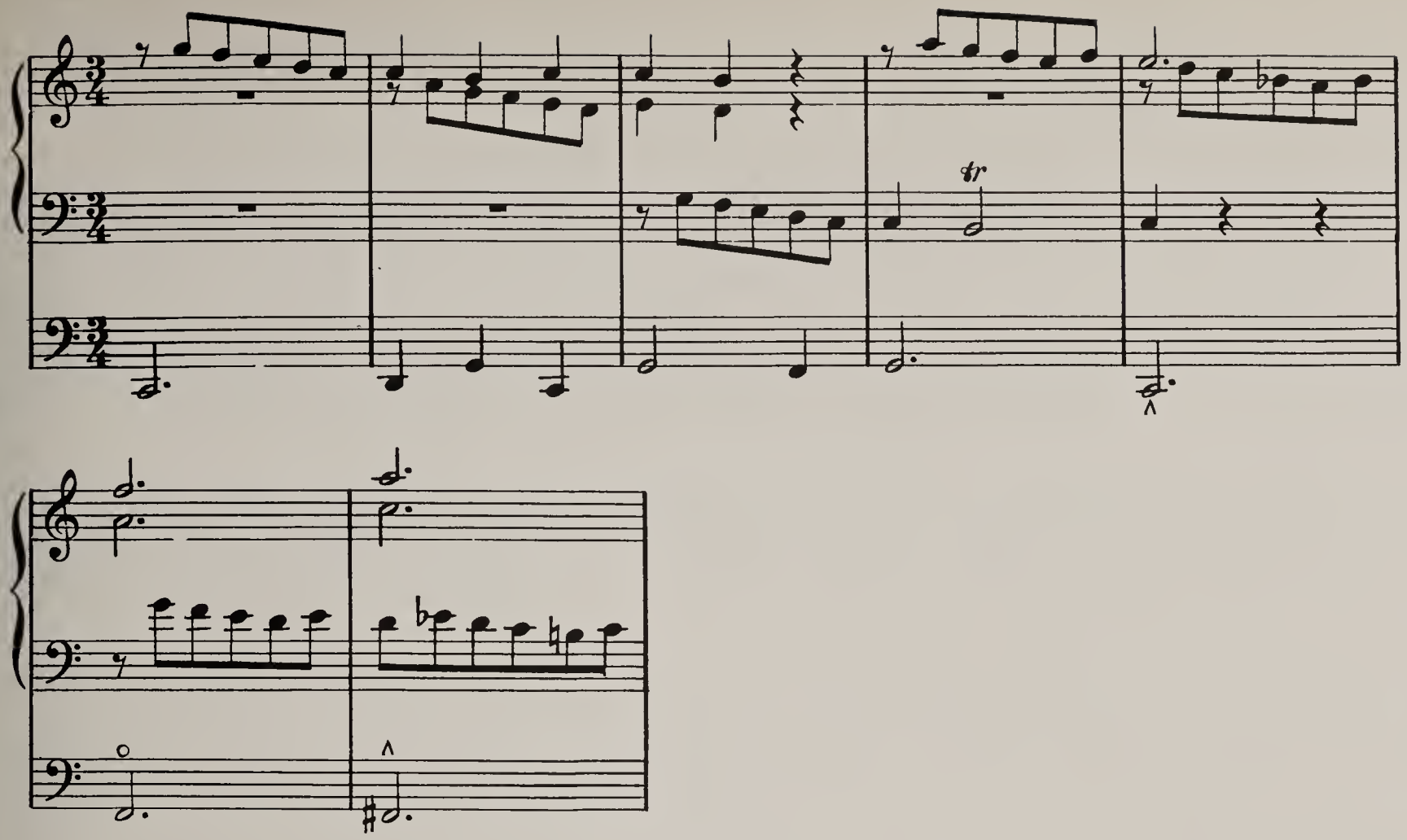
Exercise 1.



Exercise 2. Allegro vivace



Exercise 3.



Chapter 25

VOCAL MUSIC

The Solo. In a transcription for the soloist, only the words and melody for the voice part are included. If a transcription of the accompaniment also is to be made, it is brailled as a separate score, specific details for which are given later in this chapter.

General Format. The format that is used for a vocal solo is referred to as "line-by-line." Two braille lines are used as one unit or parallel. No identifying prefixes are employed. Words are placed on the top line, and the corresponding music on the lower line, indented two spaces from the margin. Consequently, before the transcriber can decide how much to place on the word line, he must make sure that there will be sufficient room on the music line for the notes which pertain to the syllables shown above. More often than not, the words are likely to require more space than the relevant music, so that it is usually advantageous to try to arrange the word line first. There is no attempt to align words and music within the parallel. Both words and measures may be divided at the end of a line, with the proper hyphen marks.

There is a difference of opinion as to whether the transcriber should try to fit as many words as possible on each word line, or should divide the text into literary phrases as far as practicable; either way is correct. The braillist should become familiar with both procedures. Some singers prefer to have all of the available space utilized to the best advantage, feeling that the words themselves, and the manner in which they are punctuated, give ample indication as to their phrasing. Others prefer to have the text divided according to the poetic form. Sometimes, in a rigid adherence to the line-by-line format, either the music line or the word line ends up being inordinately short. In order to obviate this, the practice has sometimes been adopted of extending the longer line by means of a runover line, which is indented four spaces from the margin. Care must be taken, however, not to abuse this deviation from the strict rule, or the concept of line-by-line will be destroyed. One should not extend **both** the word line and the music line in the same parallel.

Measure Numbers. Measure numbers may or may not be shown in the transcription, according to whether or not the transcriber chooses to paragraph the braille score. If he decides not to do so, numbers are omitted, and every word line throughout the transcription is started directly at the margin, in the first cell. If, on the other hand, he elects to group several parallels into a segment, each new segment is introduced at the margin of its first word line with the appropriate number, and all successive word lines in that segment are started directly at the margin. An exception occurs if there is a runover line, of course.

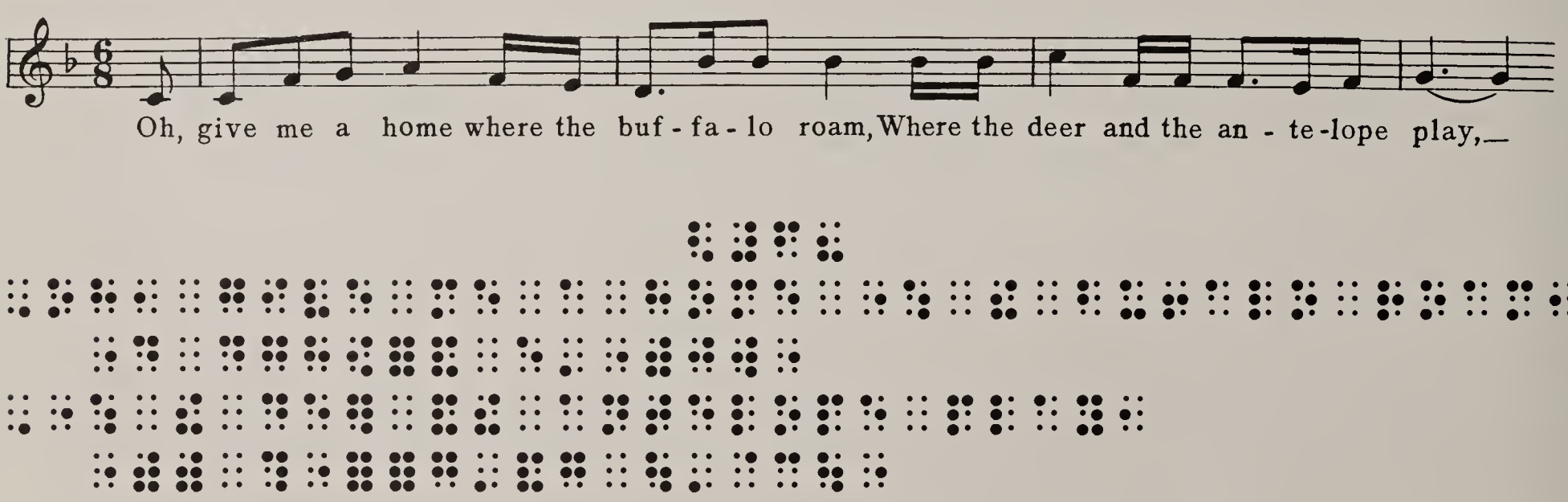
If a song is fairly short, measure numbers are usually not needed in a vocal solo of a general nature; this is often true regarding the types of songs which school children sing in unison. If a song is long, or if an aria or something of a similar nature is being transcribed, where the words may be repetitious and offer little help in finding the place, the singer definitely will need points of reference. If both singer and accompanist are going to use a braille score, measure numbers should be used, even in a short song. Since the Library of Congress requires that all vocal transcriptions contain both the vocal score and accompaniment, measure numbers must always be used in scores for its music collection.

Octave Marks, Grouping, Tempo, and Mood. The first note in each music line must have an octave mark. Although 16th notes are never grouped in print when each note is sung on a different syllable, they are grouped in the braille score, according to the usual rules. Music for the tenor voice, printed in the treble clef, should be brailled an octave lower than shown on the staff, thus placing it in the actual range of the tenor voice. Directions regarding tempo and mood in the print score are often printed only in the staves allotted to the accompaniment, where both singer and player can follow them; in braille, such signs should always be included in the transcription for the soloist.

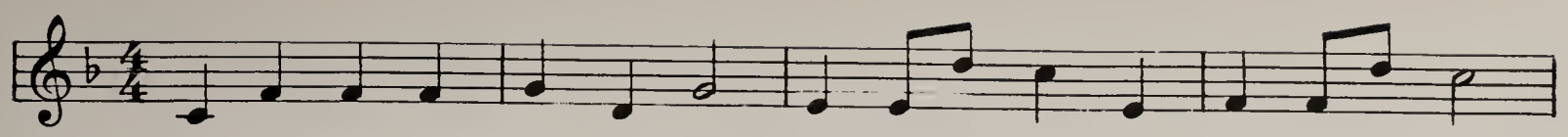
Print Punctuation and Words. In print notation, if a word contains several syllables they are spaced and connected with hyphens in order that each may be placed in approximate alignment with its allotted note. This procedure is not followed in the braille text, and such hyphens are omitted. An exception occurs, however, when "nonsense" syllables, or peculiar words or sounds, are being transcribed, the reading and dividing of which might prove to be confusing for the reader. Examples are: "diu-dli-dil-dlu-em," "loo-lee-a," "ri-el-el-o.". On the other hand, hyphens would not necessarily be needed for such words as "Nack-e-ty, Nick-e-ty", because their pronunciation by syllables is quite apparent. Sometimes they are necessary when words in a foreign language are being brailled.

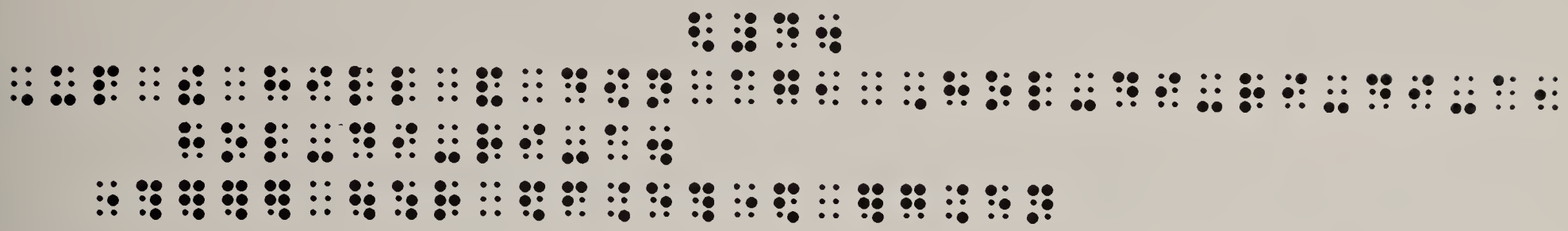
The print hyphens occasionally tend to obscure the possibility for a braille contraction; for instance, if in a song the word "Andes" occurs printed as "An-des," the transcriber may fail to spot the contraction "and", because he is not accustomed to seeing the word written in this manner. No changes of any kind should be made in the spelling of words. Changes in such words as "ev'ry" or "heav'n" would interfere with the proper fitting of the syllables to the music. All other punctuation is also included, and words and contractions are transcribed according to the rules of the literary code, except for special treatment of the "in" sign, as discussed under word and phrase repetition. The following two examples briefly illustrate some of the points under discussion. In Example 25-1 the word lines are arranged according to poetic form. In Example 25-2 print hyphens are included between the unusual syllables, and a runover line has been used in order to help to preserve the poetic form of the word text and also to extend the short music line. (All illustrations in this chapter must, of necessity, be limited to a very small number of parallels.)

Example 25-1.



Example 25-2.





Special Headings or Directions Outside the Word Text. A new parallel should be started wherever a new section of a song occurs, such as one marked "Refrain" or "Chorus". Any heading or direction of this nature is generally placed at the margin, and it must be enclosed within parentheses in order to indicate that it is not part of the word text of the song. A space separates the heading from the continuing text. (An illustration is presented later in the chapter.)

Braille Music Repeats. Numeral repeats are not used in vocal music, even where the braillist is showing measure numbers in the transcription. However, Paragraph 231 in the MANUAL states that the braille Segno is available for very long and very obvious repeats in a vocal score, such as "the final repetition in an aria after the middle section". (The use of the braille Segno was discussed and illustrated in Chapter 17.) The measure and part-measure repeat sign may be used in a vocal score provided the original music and the repeat can be placed on the same line, and provided all of the corresponding words can be fitted on the line above. A further requirement is that syllabication be the same in each case. This subject is pursued in the following paragraph.

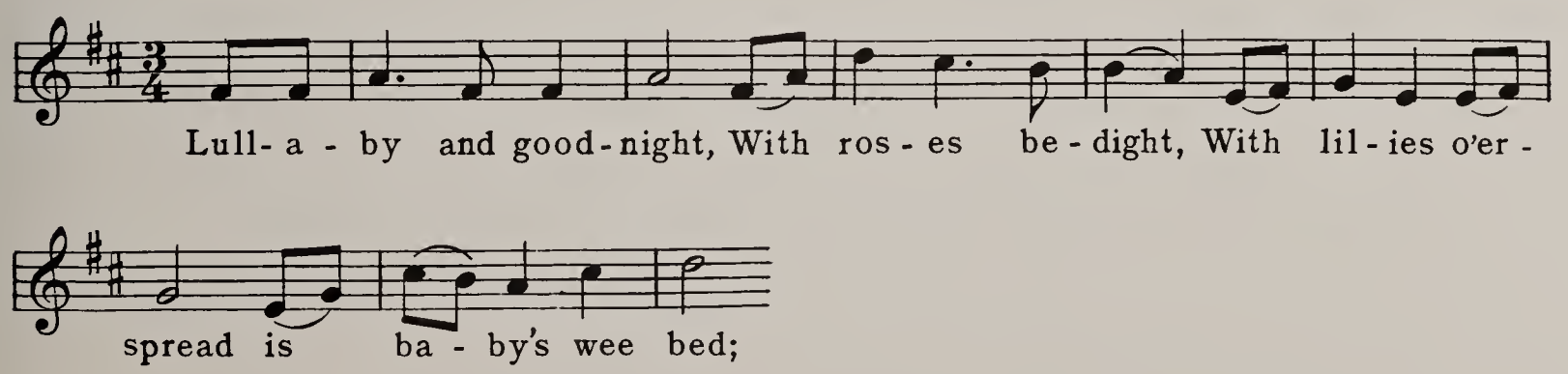
Use of the Slur Sign as the "Syllabic Slur" in Vocal Music. The manner in which syllables and notes specifically fit together is shown in braille by the **presence** or **absence** of the single-slur sign (dots 1-4) between one note and the next, as specified in the following instructions.

When a syllable is carried over from one note to the next, this is shown by placing the slur sign between the two notes. If the syllable applies to only one note, however, no slur is used after that note. For example, if the word "go" were to be sung for the duration of four notes, a slur sign would be placed after each of the first three notes. The final slur would carry the syllable through the fourth note and no farther. If the word were to be sung for one note only, however, no slur sign would be placed after the note. If the student will now reexamine the two preceding examples, he will notice that no slurs are used because each syllable is sung for the duration of one note only.
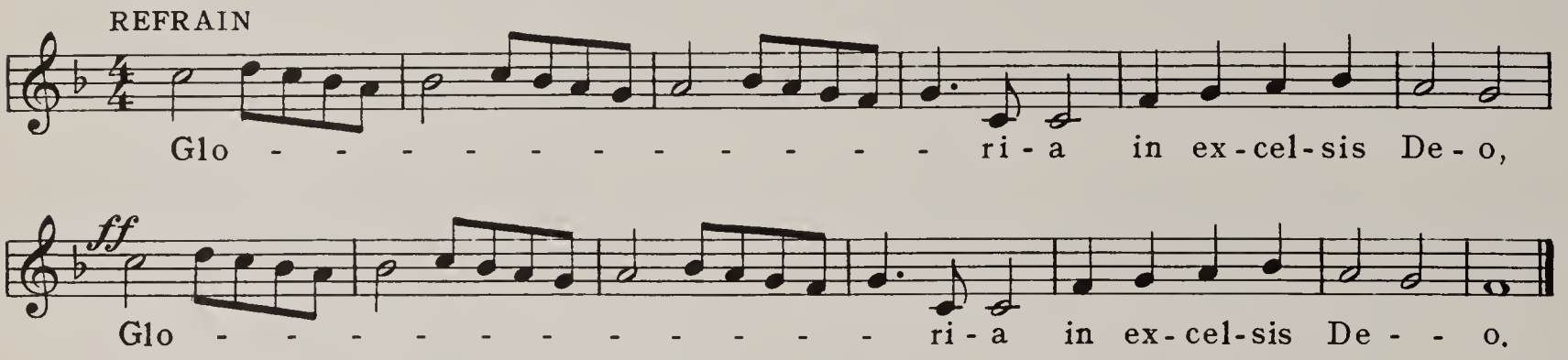
If more than four successive notes share a single syllable, the slur may be doubled in the usual fashion, by writing the sign twice after the initial note and once before the last one. If a syllable extends through two notes which are tied, it is not necessary to use a slur between them.

Thus the slur sign is employed for an entirely different purpose in vocal music than in instrumental music; it is used as a syllabic slur rather than for showing musical phrasing. The transcriber must remember that it is never to be used for this latter purpose in vocal music. Instead, brackets are employed for either a short or a long phrase, if phrase marks are present. In print notation they are often omitted altogether in vocal music. The following two examples illustrate the use of the syllabic slur. In Example 25-4 the slur must be doubled on two occasions.

Example 25-3.
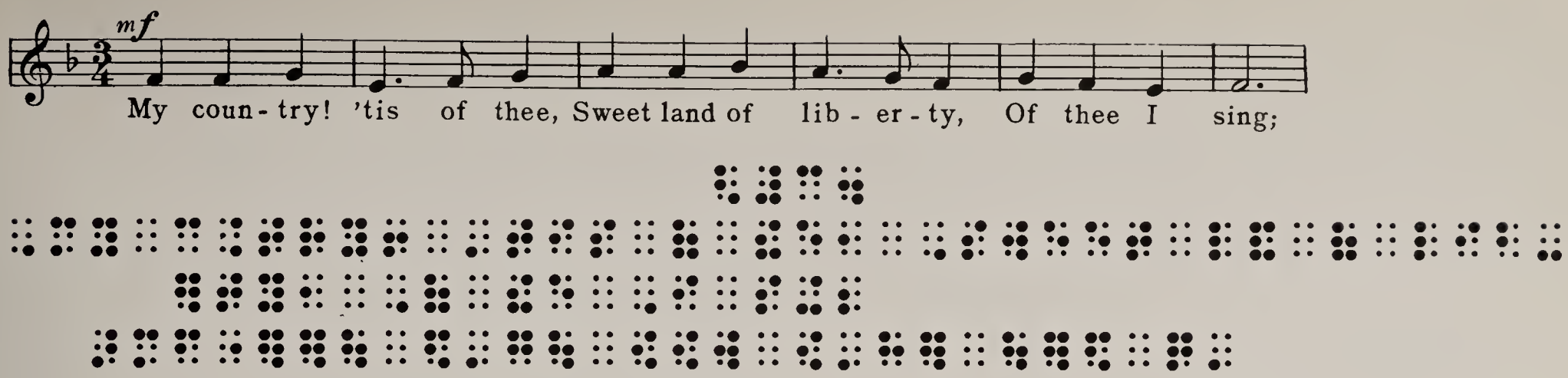


Example 25-4.

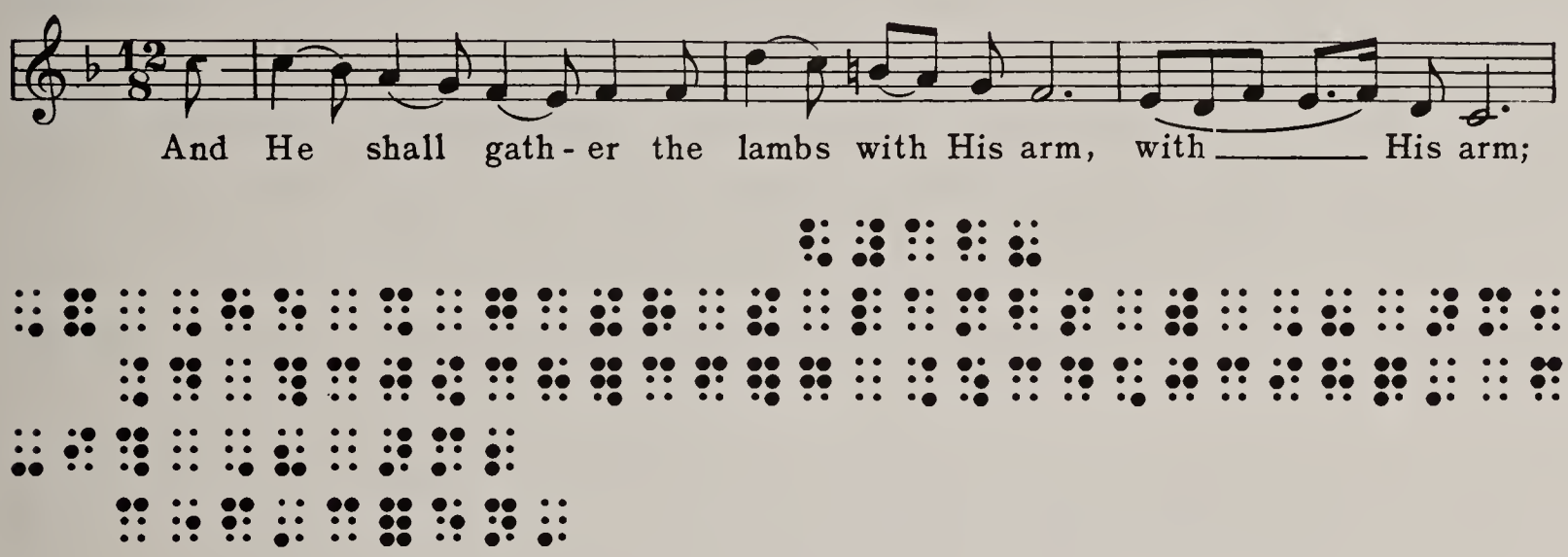


Division at the End of a Line. Whenever it is possible to do so, the transcriber should try to avoid dividing a word at the end of a line in those cases where it would be necessary to carry a syllable over to the next parallel, that is, where the syllable is shared by several notes, not all of which can be contained on the corresponding music line. When such division cannot be avoided and a syllable must be extended to the next parallel, the last vowel (or vowel sound) of that particular syllable is carried over. In other words, the word is divided directly after the last vowel, whether this is the normal place to divide the word or not, according to the dictionary. Both the hyphen and the vowel are rebrailled, in that order, at the beginning of the new word line. (The same procedure must be followed if a one-syllable word is being carried over to a new line.) The slur sign must be rebrailled at the beginning of the new music line, preceding the octave sign. Where a simple word division is taking place with no vowel carryover, no restatement of hyphen and vowel is made at the beginning of the new word line or of syllabic slur on the new music line. In a simple song it should seldom be necessary to carry over a vowel; usually the braillist can leave a few empty cells at the end of the line and start the word at the beginning of a new parallel. Example 25-5 illustrates simple word division at the end of a line, where no vowel carryover is necessary. Examples 25-6 and 25-7 illustrate the procedure for carrying over a vowel. In the former it would be better to start a new parallel with the word "with." It is divided here, however, for the express purpose of illustrating the procedure involved.

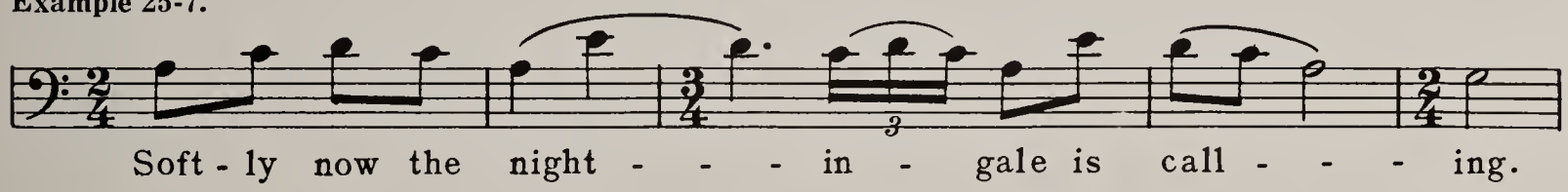
Example 25-5.



Example 25-6.



Example 25-7.



Perhaps it should be pointed out that the music in a vocal score, in contrast to instrumental music, often has to be divided "unmusically" — for instance, before a beat has been completed — in order to fit notes and syllables together properly. It should also be pointed out that in some vocal music, especially children's song books, the print line may end with an incomplete measure, in contrast to customary practice. The transcriber should check measures at the ends of lines before starting the transcription, because the eye may fail to notice the missing beats before it is too late to prevent a mistake.

Word and Phrase Repetition. Where a word or phrase is repeated consecutively, either once or several times, it is often possible to use a special sign to indicate the repetition, rather than rebrailling it each time. This sign is composed of dots 3-5 and is shown below.

The Word or Phrase Repetition Sign: ⠨

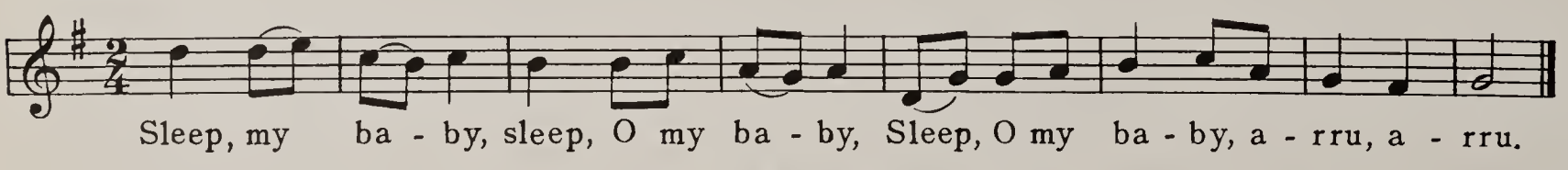
	Opening Sign	Closing Sign
One Repetition:	⠨	⠨
Two Repetitions:	⠨⠨	⠨
Three (or more) Repetitions:	⠨⠸⠨	⠨

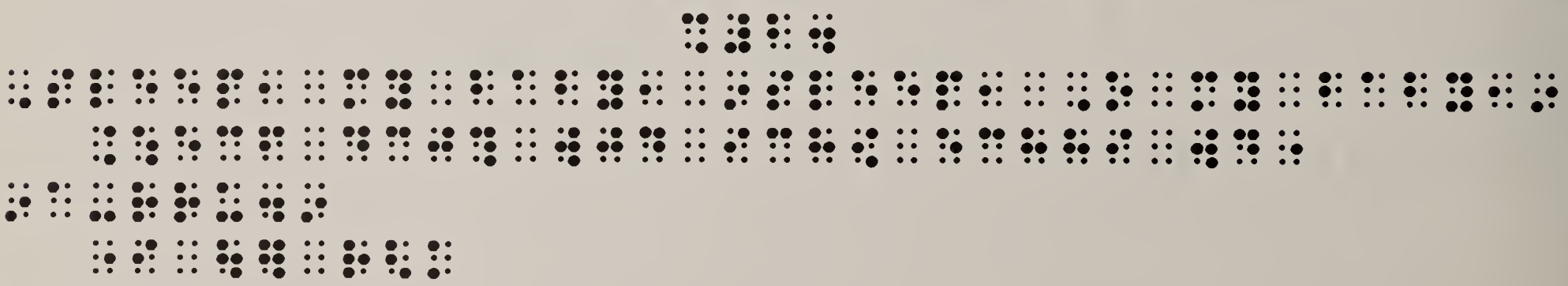
The sign is used in the following manner. To indicate that a word or phrase is repeated once, consecutively, the sign is placed immediately before and immediately after the word or phrase, without any spacing. It precedes a capital sign or an opening quotation mark. The closing repeat sign is placed after any punctuation that is shown with the last word of the repeated text. If the final punctuation for the original portion and that for the repeat differ, the one shown last is used. To show that the word or phrase is repeated twice, two signs are placed before and one after the text being repeated. To show more than two repeats, however, a combination of the numeral sign, the pertinent numeral brailled in the upper part of the cell, and a single word-repeat sign is placed before the text being repeated; a single sign is placed after the text. The transcriber must always remember that this sign shows the number of **repetitions,** rather than the total number of times the word or phrase actually is sung.

Repetitions can be shown according to the procedure just described, provided that two requirements can be met. These are: First, there must be room for the entire word-repeat combination on the same word line. Second, there must be room for all of the corresponding music on the music line directly below.

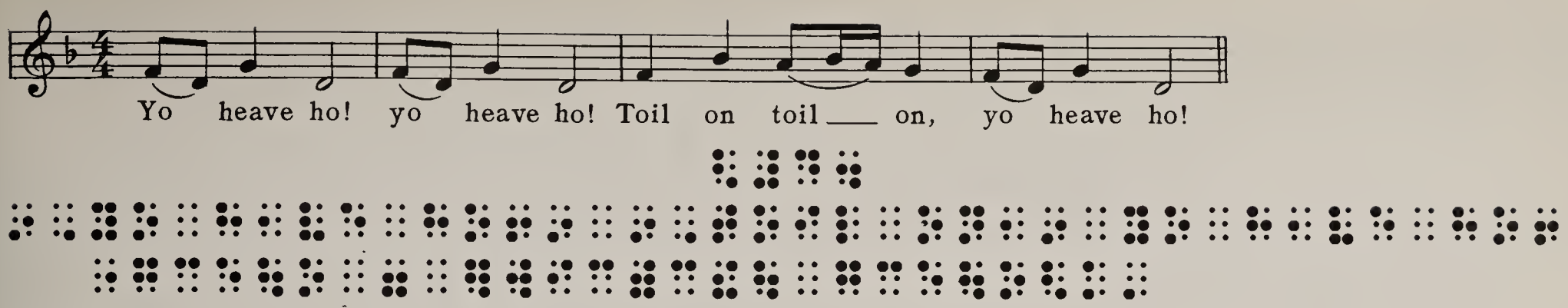
Inasmuch as the sign under discussion also represents the literary contraction "in", this particular contraction should not be used at the beginning or end of any word in a vocal text. The contraction may still be used within the body of a word, however, or for the complete word "in". The following examples illustrate the use of this special repeat sign. In Example 25-8 there is a phrase repetition, as well as a word repetition. The print hyphen in the final word is included in order to indicate clearly the desired pronunciation of the word. The word is not placed in a runover line because the music also must be carried over. In Example 25-9 two repetitions in the word text permit all of the corresponding music to be placed on one line. In Example 25-10 two repetitions of a word are shown. In this example, the music is shown divided into segments; each segment is introduced at the margin by the pertinent number.

Example 25-8.

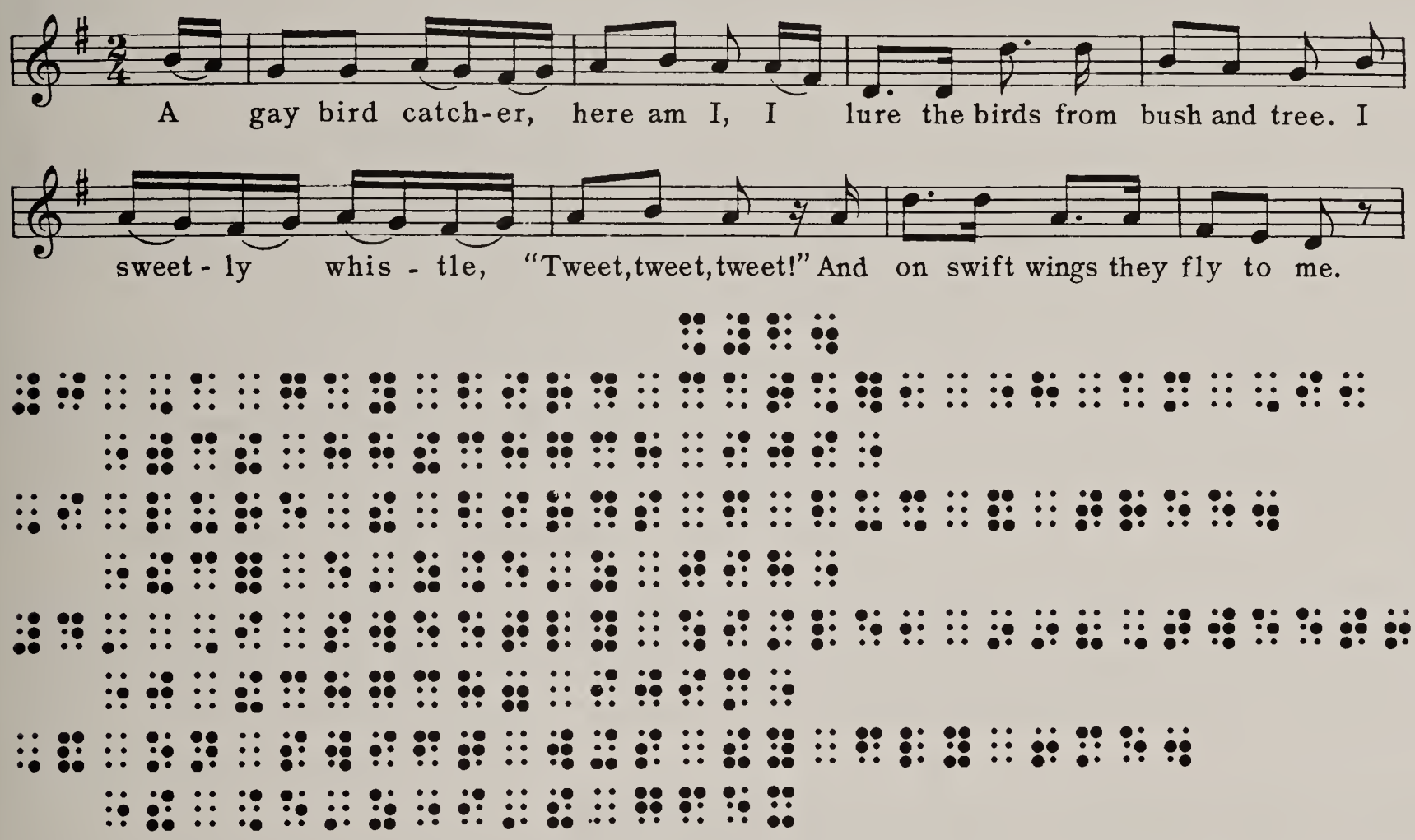




Example 25-9.



Example 25-10.



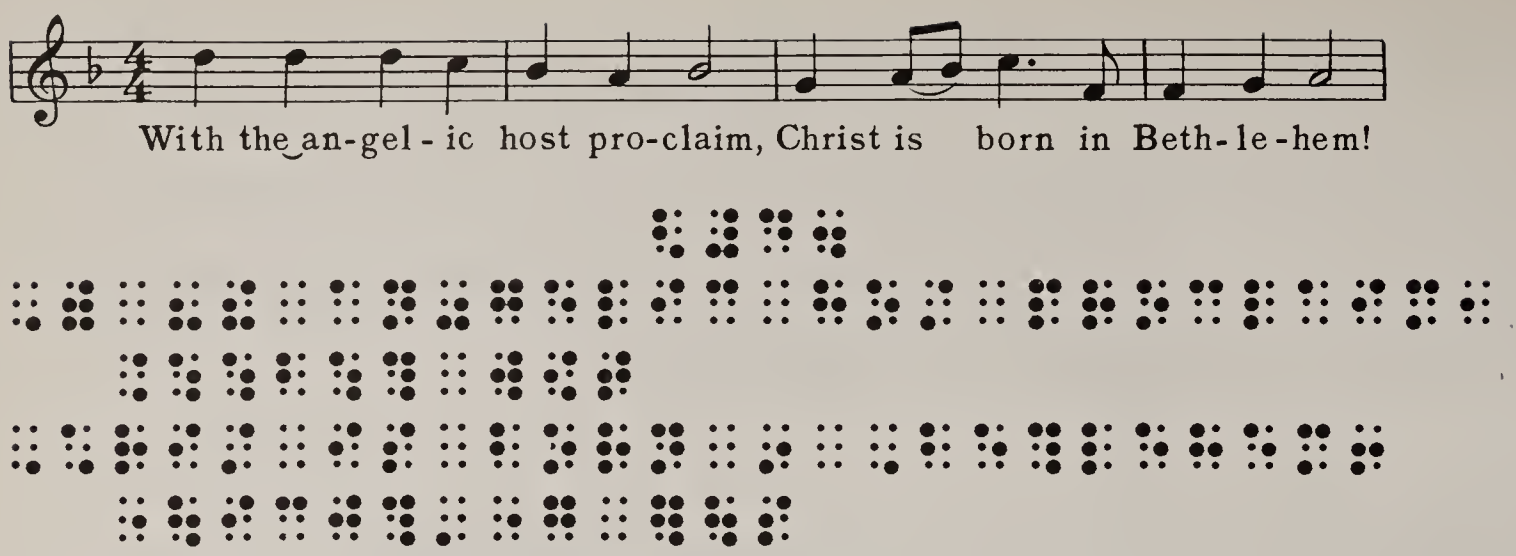
The word-repetition sign cannot be used to show a "repeat within a repeat"; for example, if the text reads: "Come with us, come with us to the Fair," written twice in succession, the transcriber will probably want to show the repeat of all nine words, if he has enough room available. If he shows this particular repeat, however, he cannot show the separate repeat of the first three words, in addition. If there is not sufficient room for the long repeat, however, perhaps the shorter one can be shown.

The Merging of Two or Three Syllables, Vowels, or Words on One Note. Such a merger must be shown in both the word line and the music line, as follows:

a. The Word Line. The merging syllables or words are enclosed within literary quotation marks, even though the quotation marks have to be inserted within the body of a word.

b. The Music Line. The number of syllables or words being merged is indicated by placing a type of numeral after the note. This sign has the same form as the finger sign represented by the same numeral, that is, either dots 1-2 or dots 1-2-3, as the case may be. The following example illustrates the merging of two syllables on one note.

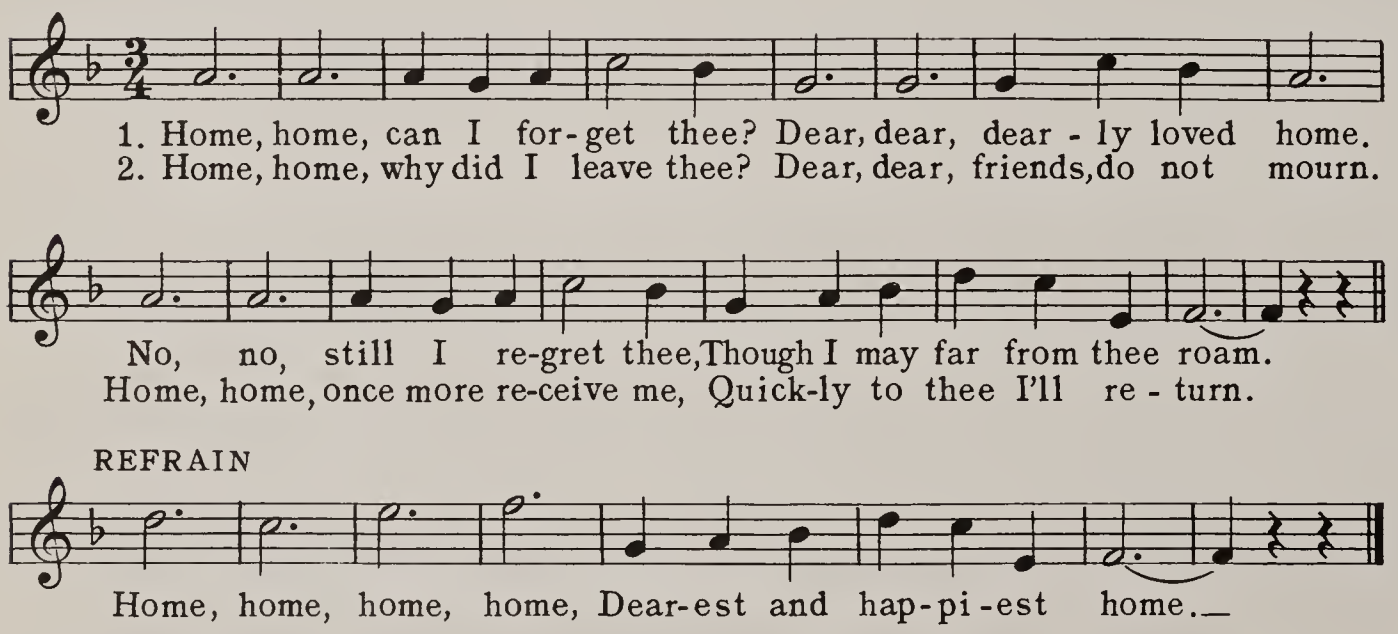
Example 25-11.

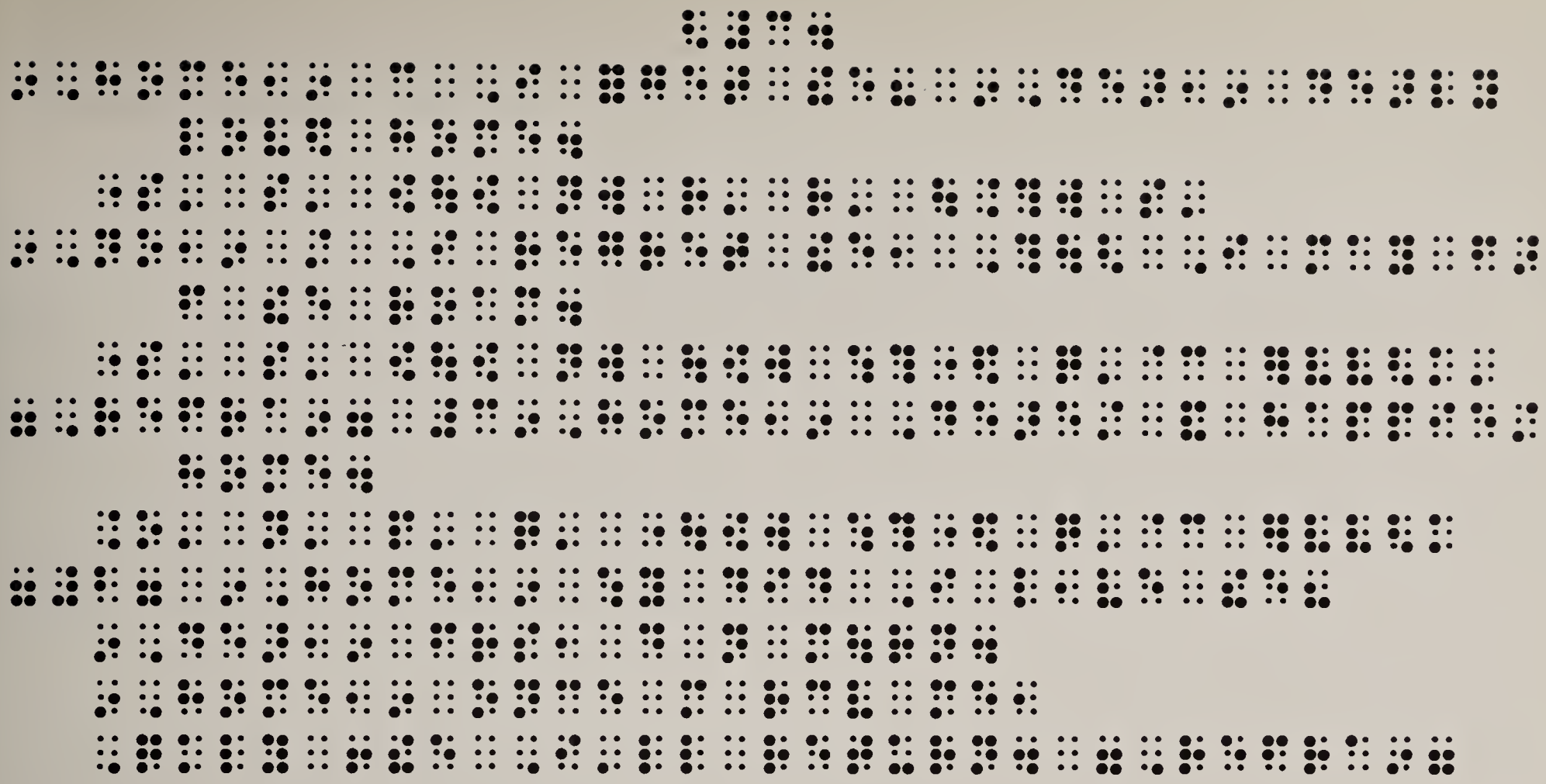


Additional Verses. When a song contains multiple verses, all of which are sung to the same music (or the same with slight variations), the music may be written out in full with the words of the first verse and omitted thereafter. Words for additional verses are then brailled below. This format is very widely employed in print notation for such music as folk songs and hymns. The initial line of each additional verse is introduced at the extreme left margin by the appropriate number, placed within parentheses. Each additional line of the verse is then indented two cells from the margin. (No number is shown with the first verse, unless the song happens to commence with a refrain rather than with a verse.) The verses are not separated by free lines. Because no notes are shown with the extra verses, the word-repetition sign may be used freely in these sections, that is, the words of either the original portion or repeat, or both, may occupy different lines of braille.

If there is a refrain or chorus which is to be sung following each verse, this section is brailled in full, once only (words and music), immediately following the first verse. Thereafter, at the end of each additional verse only the identifying word is brailled again to direct the reader back to the original refrain. Occasionally each verse has a different refrain; in that case, each would have to be brailled separately, in proper sequence. Example 25-12 shows how to place additional verses. Runover word lines in the first verse and in the refrain allow all of the corresponding music to be contained in one line.

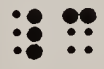
Example 25-12.



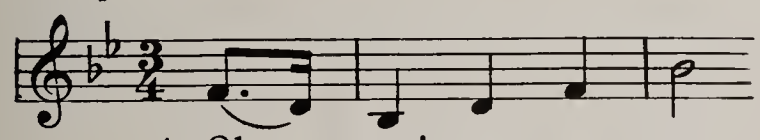


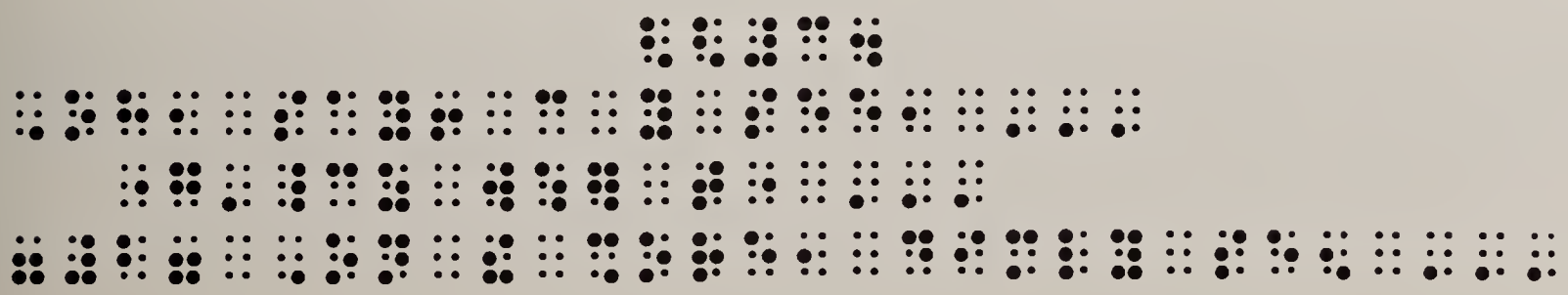
Variations in Verses. Once the music has been written according to the first verse, it is usually quite obvious how words of the other verses fit the music. Sometimes, however, a variation of syllables or music occurs in the second or following verses. Several devices are available for showing these variations at the time the music is being brailled for the initial verse. Sometimes it is practical to use them and sometimes it is not, depending on how many variations have to be indicated. A discussion of these follows.

1. Where a syllable slur is required at a certain point in the music for one verse but not for another, this may be shown by brailling dots 4-5-6 immediately preceding the slur. The resulting two-cell combination may be referred to as the "alternate-slur sign." When a song is printed in two languages, the alternate slur may be used in the same manner to show that the slur applies to only one language at that particular point. This sign is shown below. It is illustrated in Example 25-13, where the initial word in the first verse is sung on two notes, whereas the first word in the second verse is sung on one note.

The Alternate-slur Sign: 
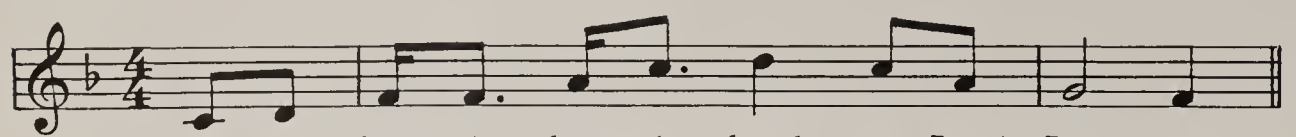
Example 25-13.

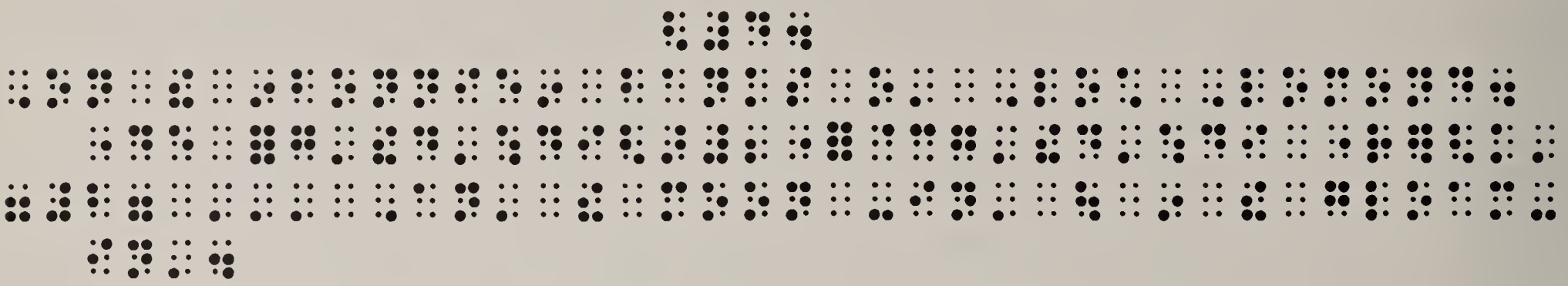




2. It is also possible to show a variation of syllables, or a mark of expression, etc., by brailling the differing versions of the measure consecutively and joining them with the in-accord. The first version brailled is that which applies to the original verse or word text. The differing version, preceded by the corresponding verse number, follows the in-accord sign. The verse number is written in the lower part of the cell, preceded by the numeral sign. If there are only two verses, no numeral is necessary. In Example 25-14 the numeral is included to illustrate its correct placement.

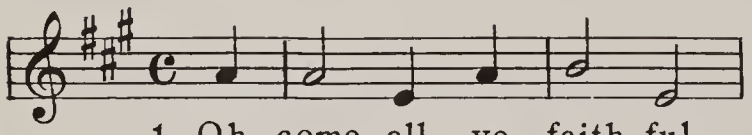
Example 25-14.

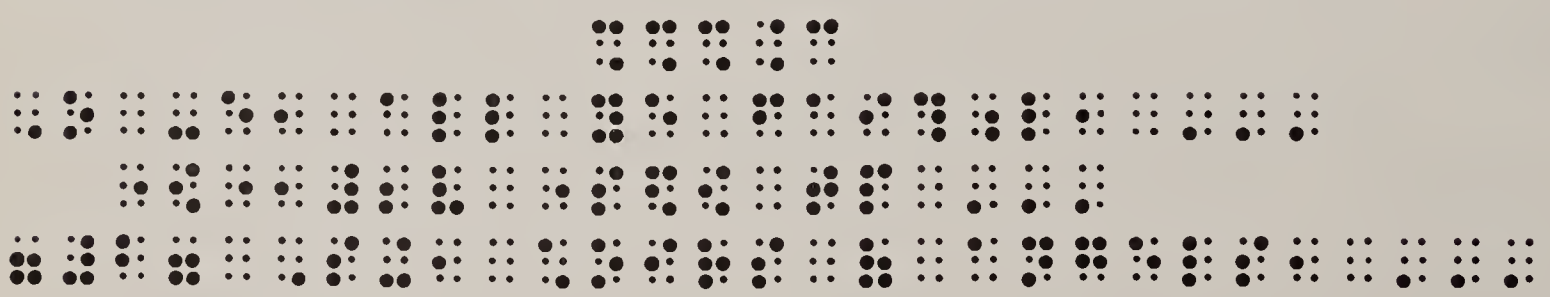




3. A small variation in the music may be shown in the same fashion with an in-accord. For example, if the first verse shows a note on a particular beat of a certain measure, while the second verse shows a rest on that beat, the two versions can be brailled consecutively and joined with an in-accord. The same procedure can be used if two different notes have to be shown for a particular beat. Example 25-15 illustrates this point.

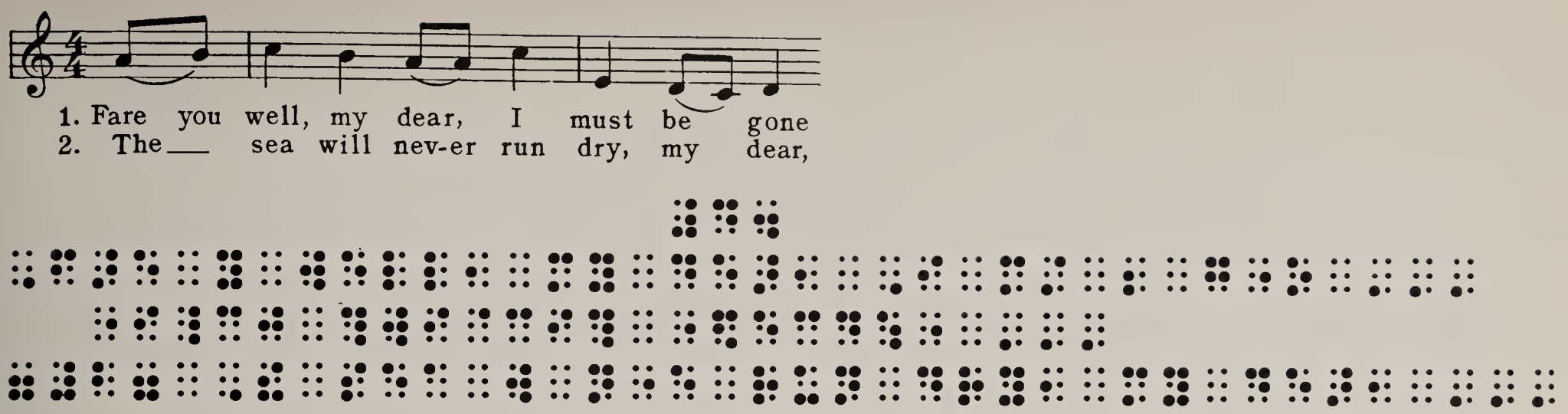
Example 25-15.





4. When a given beat consists of two notes in one verse and only one in another, the print often indicates this variation by showing the two notes connected with a tie, which indicates that the tie is to be used in one instance but not in the other. This same procedure may be used in braille for the same purpose. In Example 25-16 the fifth and sixth notes are sung tied for the first verse and are sung individually in the second verse. (The example also contains the alternate-slur sign.)

Example 25-16.
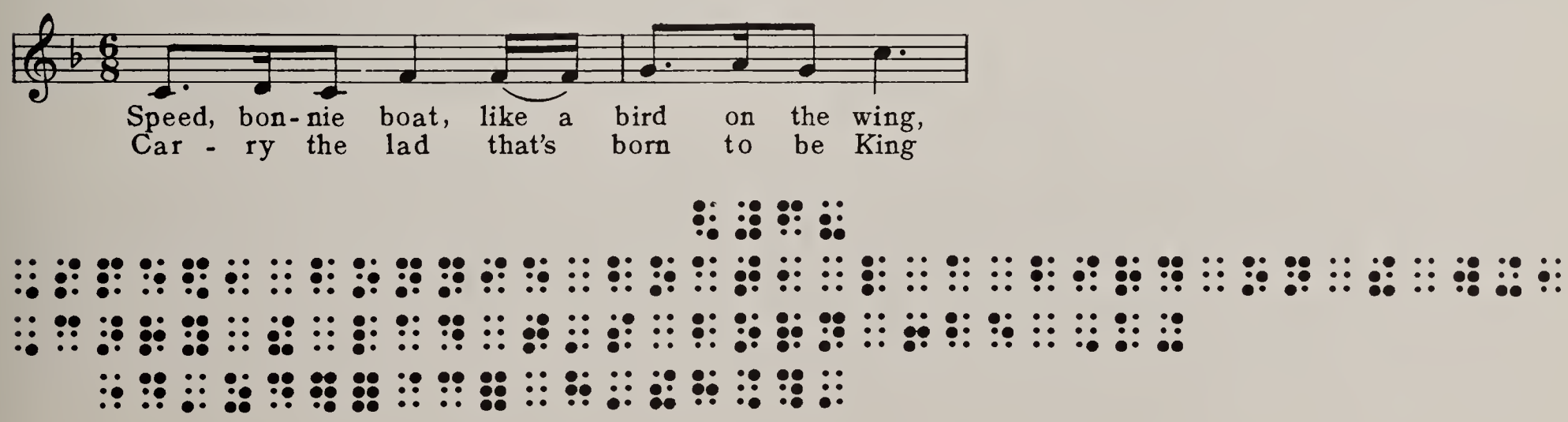


The student by now can easily understand that these procedures are practical, provided that (a) not every measure needs adjusting, (b) only a few alternations have to be made within a measure, and (c) only one or two verses contain variations. If numerous alternate-slur signs would have to be used within a measure, or three or four versions of a measure would have to be brailled (joined with a series of in-accords), the music line would become so cluttered and cumbersome that it would be very difficult to read; also very few words could be shown on the corresponding line of the parallel. (One should carefully examine the song for verse variation before starting the transcription.)

As a consequence, where the variations are fairly extensive in a multiversed song, the transcriber is presented with two choices or procedures. First, he can follow common print procedure of showing the music as it is sung with the first verse only, with the additional verses written at the bottom of the page, and with no indication of how they fit the music. Admittedly, this places the reader at a certain disadvantage, but it is one shared equally by the sighted singer in most cases. This procedure should always be followed when brailling songs for children to use, even if only small adjustments would have to be made. School song books are usually printed in this manner, and the sighted child, as well as the blind, fits other verses to the music by ear.

Second, where variation is extensive, the transcriber can write out each verse with its own correct version of the music brailled in full. Good print editions generally do exactly that. If the print shows only one music layout, however, the braillist will have to exercise extreme care as he makes the necessary adjustments to the music while transcribing it for each particular verse.

When a song contains only two verses and the variations are not extreme, it is often preferable to increase the parallel to three lines, rather than to place the second set of words at the bottom of the page, minus music, or to write each verse separately with music. The first two lines are used for the words of the two verses, respectively, and the third is used for the corresponding music. Usually the variations can easily be shown in the music line, since only two verses are involved. The same procedure often is used when a song is being transcribed in two languages. (See Examples 202 and 206, MANUAL.) In the following example the fifth and sixth notes are sung untied in the first verse and tied in the second.

Example 25-17.

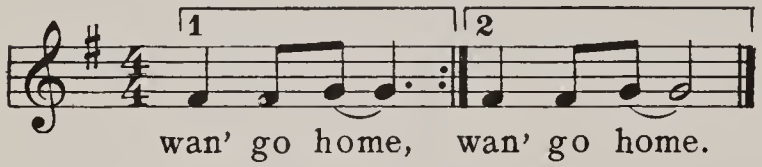


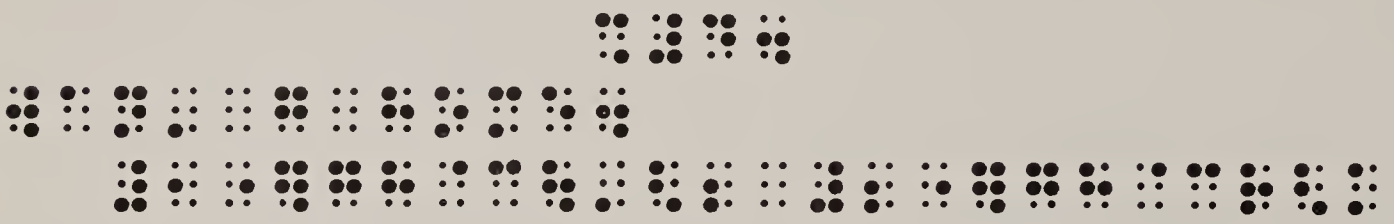
Print Musical Repeats. Print repeat signs, such as those for a forward and a backward repeat, Segno, and D.C., are included in the braille transcription where **both** words and music are to be repeated. Where these signs are used for a repeat of the music alone, however, while an entirely different set of words is printed underneath the first set for the sole purpose of saving printing space, the transcriber will do well to examine the composition very closely in order to see whether it is practical and worthwhile to follow this format in the transcription. If the musical section being repeated is of some length and the music will apply to both sets of words without the necessity of showing variations, then it is desirable to follow the printed format. A three-line parallel would be used in this instance. In the majority of cases, however, the transcriber is likely to discover that it is definitely preferable to omit the print repeat signs, to write out the second line of words at the time they occur in their proper sequence, and to rewrite the corresponding music. This is especially true when one is transcribing collections of songs, where repeat signs and double word lines are often used very profusely, not for the purpose of showing the repeat of an average section of music, but of extremely short musical phrases, perhaps only two or four measures in length. Trying to transfer this particular format to the braille score is often quite impractical and undesirable.

Where first and second endings occur, and the words are identical for both endings, the two musical endings may be placed together on the same braille line, below the one set of words, provided there is enough room. The musical endings are brailled in proper sequence, each being introduced by its identifying numeral in the usual fashion. If more room is needed, a second music line, further indented two spaces, may be used for this purpose. Example 25-18 illustrates this kind of situation.

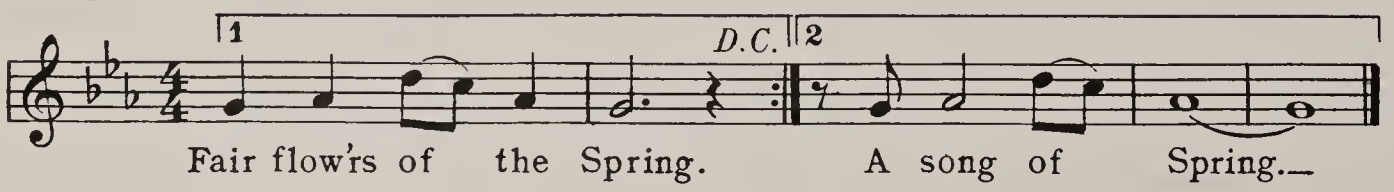
If the words are different for the second ending, however, a separate parallel should be used for the second ending. In this case, it would be helpful to label both of the word endings. The word lines might be marked "First time" and "Second time," respectively. The music will be identified automatically by the presence of a numeral. Example 25-19 illustrates this kind of situation.

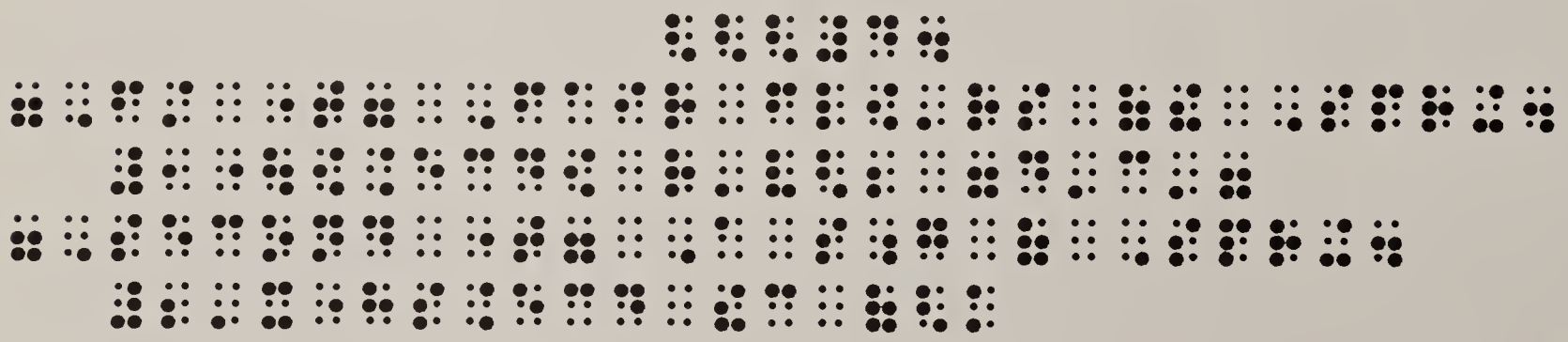
Example 25-18.





Example 25-19.





Special Signs for the Voice. Special signs for vocal execution are shown as follows.

Full Breath: ⠸⠄ ⠸⠄

Half Breath: ⠸⠄ ⠸⠄

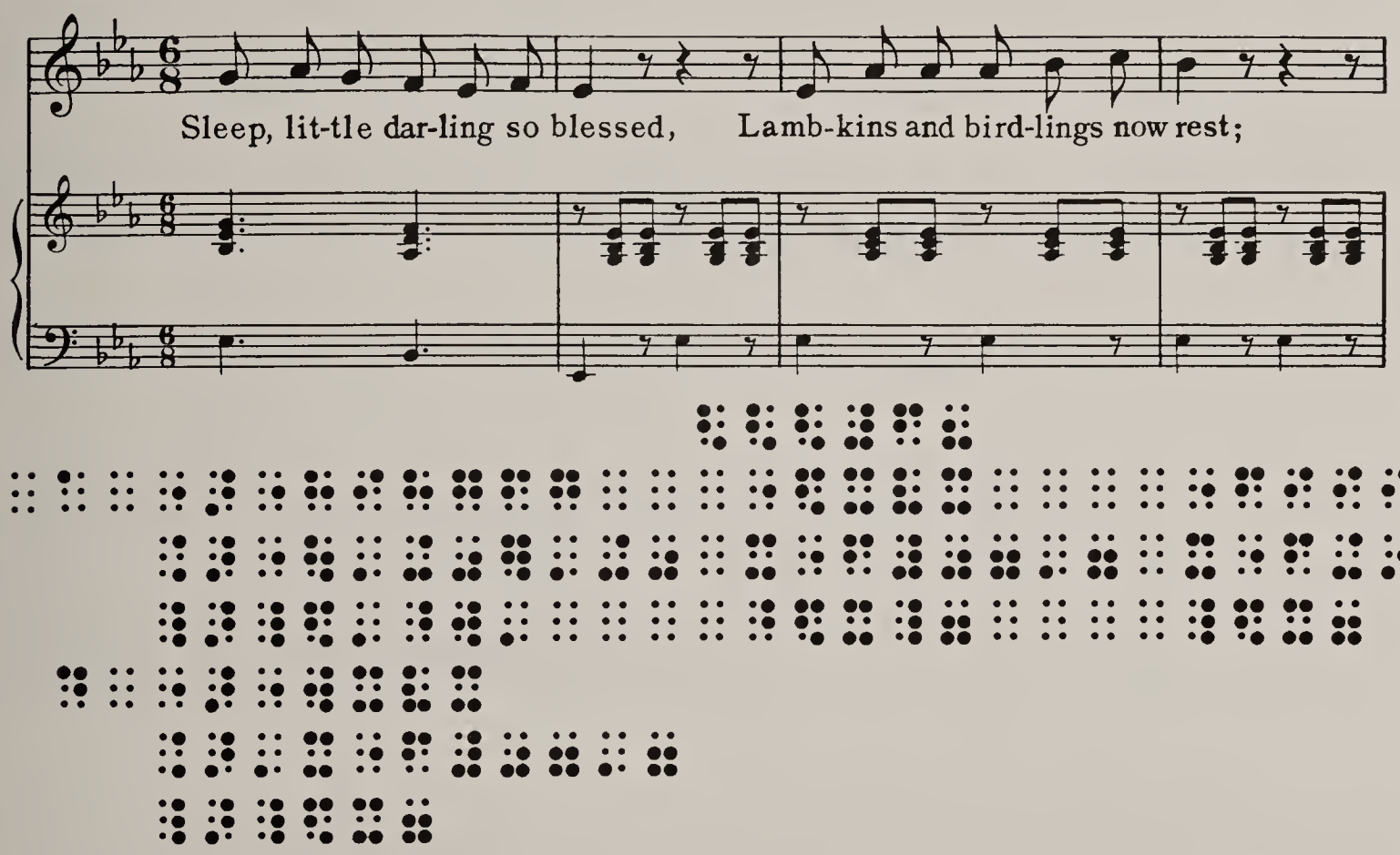
Portamento (sliding or gliding the voice from one note to another): ⠸⠄ ⠸⠄

Breath signs are placed after the note, wherever they occur, in the same manner as in instrumental music. The portamento sign is placed between the two notes.

The Transcription of the Accompaniment. The accompaniment is brailled as a separate score. Where it contains essentially the same melody as the voice, only the right- and left-hand parts need be brailled. If there is a substantial difference, however, it is desirable also to include a bare outline of the voice part, showing nothing but the notes, rests, and ties for that part. When the bar-over-bar format is being used, the parallel is increased to three lines, and the top one is used for the vocal outline. It is introduced at the margin by the solo prefix, which is aligned with the hand signs. The solo prefix is used, in this manner, in the keyboard accompaniment for any solo instrument. The prefix is shown below, and it is illustrated in Example 25-20.

The Solo Prefix: ⠸⠄ ⠸⠄

Example 25-20.

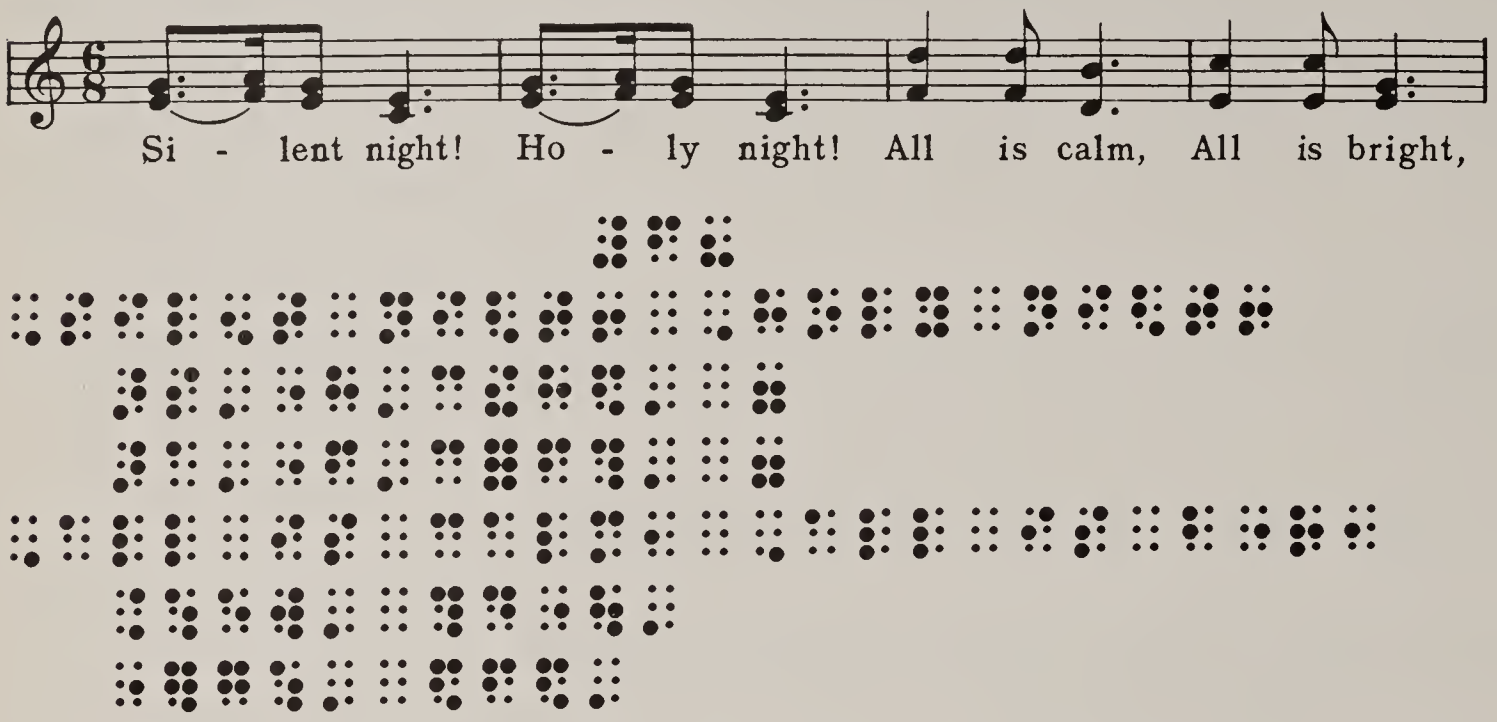


Combining the words and full keyboard accompaniment in a single transcription has been tried many times and usually has been found to be unsatisfactory. In transcribing popular music, however, this procedure has been followed by some transcribers, in those cases where the right hand has the melody in the first in-accord part, even if the piano melody is written in a different octave from that in which the song will be sung. A three-line parallel is used. Words are placed on the top line, and the other two lines are used for the right- and left-hand parts, respectively. All three lines are vertically aligned, by measures. Measure numbers are shown at the margin of the word line at the beginning of each parallel, followed by two empty cells. Hand signs are indented one space beyond the measure number of that particular parallel. It should be understood, however, that this is only an experimental procedure, with very limited application.

Ensemble Music. In transcribing choral and other vocal ensemble music, the general practice is to braille the part for each voice separately, according to the format used for a vocal solo, showing in each copy the words and music for that voice alone. Thus, if a quartet is to be brailled, the transcriber makes four separate transcriptions, one for each voice. For an individual singer who is performing with a sighted group, the transcription of the particular part which is needed by that singer usually is sufficient. Transcriptions for the Library of Congress collection must contain all voice parts.

In order to meet the needs of blind children in a more advanced school music class, both parts of a two-part song might be written in bar-over-bar fashion, under the corresponding line of words. This enables the student to sing **either** part. This represents a simple extension of the solo style, with which the child is already familiar. There is no provision for this procedure in the MANUAL, but the format has been tried in a number of locations with a quite high degree of success, and some judicious experimenting may not be amiss. The following example, a simple song for soprano and alto voices, illustrates the point under discussion. A three-line parallel is used. Each voice is initialled at the beginning of its music line in the first parallel only. The initial is preceded by a word sign and followed by a dot 3.

Example 25-21.



When a transcription is made for a **conductor** or a choirmaster, the braillist must make a full transcription of the entire score, combining all the parts within a multiline parallel. Each part is written on a separate line, with the measures strictly aligned in bar-over-bar style. (Transcriptions for the Library of Congress should consist of the full score and each individual part as well.) It is this type of transcription, the full score, that is explained and illustrated in great detail in the MANUAL and in LESSONS IN BRAILLE MUSIC, so that ample information is available on the subject for those who may need it. This type of score calls for considerable competence on the part of the braillist. Inasmuch as the average volunteer transcriber rather seldom will be asked to provide a full score, and would not want to undertake one until he has finished his basic instruction in any case, the full score format is, in reality, beyond the scope of this text. Therefore, only general rules are listed here, and a single example is shown.

General Rules for a Full Ensemble Score. The following rules should be observed:

1. The order of words and music within the parallel is **reversed:** that is, all four (or more) lines of music are shown first, then the corresponding words. Words are indented two spaces beyond the beginning of the music line. A free line is left between parallels.

2. The music for each voice is written on a separate line of the parallel. The order of voices is from the highest to lowest: Soprano, Alto, Tenor, and Bass, or First Soprano, Second Soprano, First Alto, etc. The measures are strictly aligned in bar-over-bar fashion. The tenor voice, printed in the treble clef, must be brailled an octave lower than shown, at its actual pitch.

3. The first note in every music line throughout the transcription must have an octave mark.

4. In the first parallel only, the initials of the voices are shown at the beginning of their respective lines, as shown above. Thereafter, the initials are omitted in the other parallels (unless the number of voices increases or decreases), and the music for each part begins in the first cell of its line.

5. When all of the parts have the same words, only one line of words is brailled. A second run-over line for the words, further indented two spaces, is permitted when necessary, in order to allow a suitable number of measures in each music line. If there is a slight variation in the words of one part, this may be shown by placing the variation within parentheses and identifying it with the initial of the voice. The initial is brailled immediately after the opening parenthesis and is followed by a dot 3. A runover line, with a further indentation of two spaces, may be used for this purpose if necessary.

6. If more than one part has a variation in words, however, each part then must have its own line of words, and each word line in every parallel must be prefaced by the initial of its own part. It is necessary to initial the music lines only in the first parallel. Thus, under these conditions, the parallel for a quartet would consist of eight lines, the first four for the music for each part, and the last four for the corresponding words for each part. (See Example 211 in the MANUAL.)
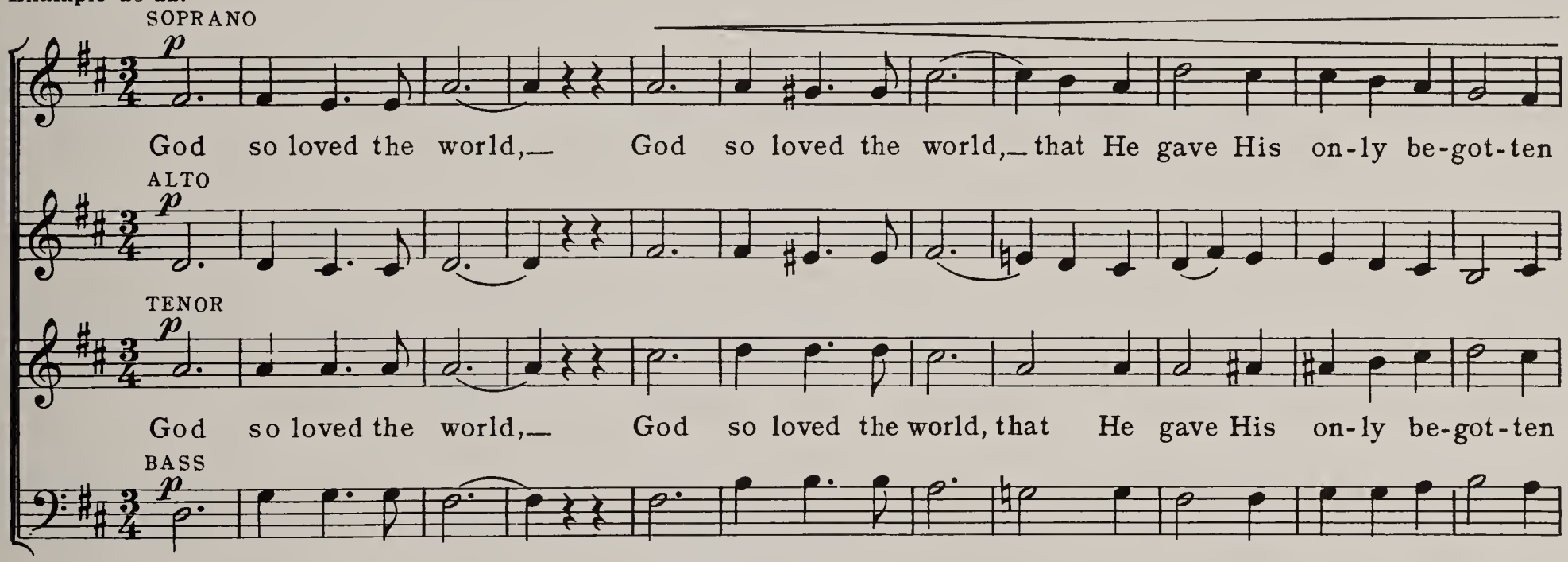
7. In an ensemble score, the braillist must try to get as many words on a line as possible, irrespective of the poetic form, and he should try to avoid dividing a measure at the end of a line.

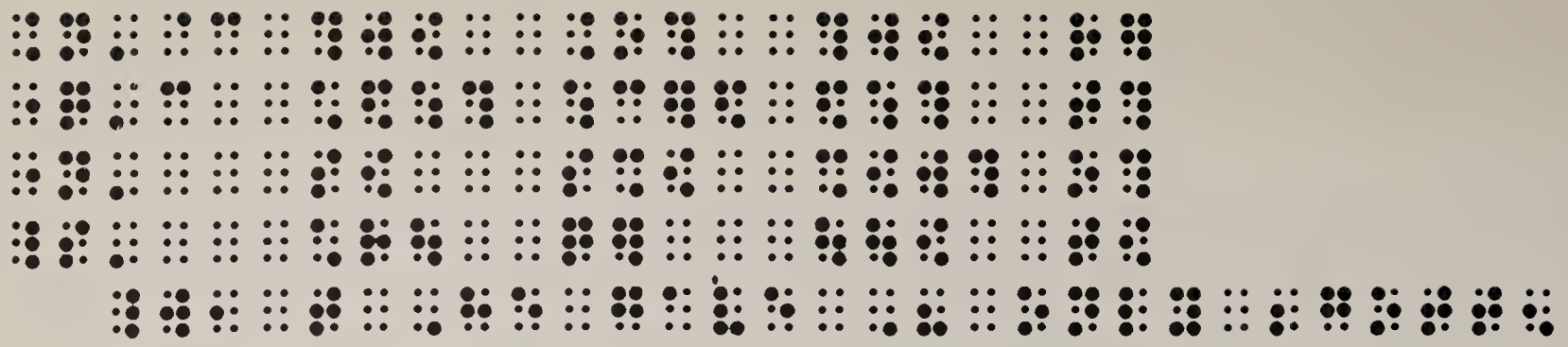
8. A temporary division of one of the parts can be shown by using in-accords or intervals in that part. When this is done, a sign, composed of dots 3-4, should be placed immediately before the first measure that contains such a division, in order to alert the reader to the coming change. (See Example 213 in the MANUAL.)

9. In transcribing an accompaniment for ensemble music, it is not possible to include an outline of the different parts, but the braillist should try to give precedence to whatever part has the main interest at any given place. (See the example on pp. 48-51, of LESSONS IN BRAILLE MUSIC.)

In Example 25-22 an illustration is presented which consists of two parallels of a full score for a simple quartet. It shows the particular format to be used where all of the voices have the same words. (One part may vary slightly, but no more than one, when this format is used.)

Example 25-22.
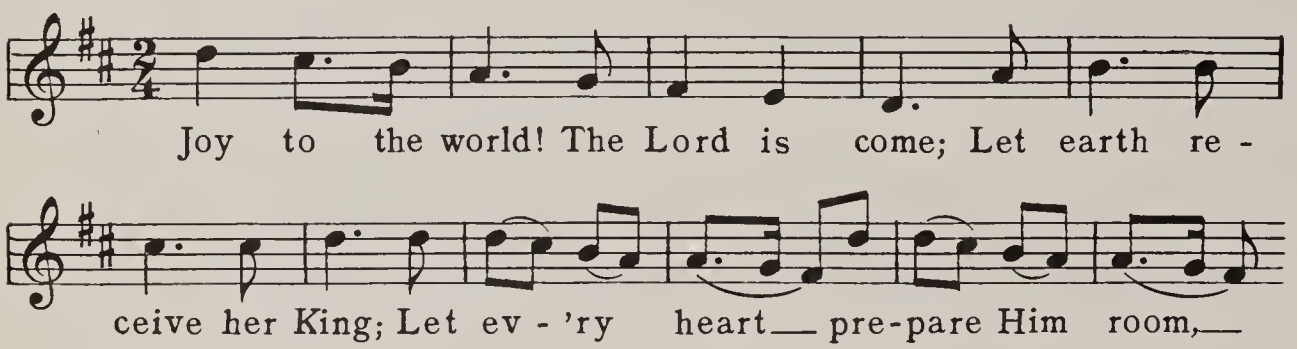




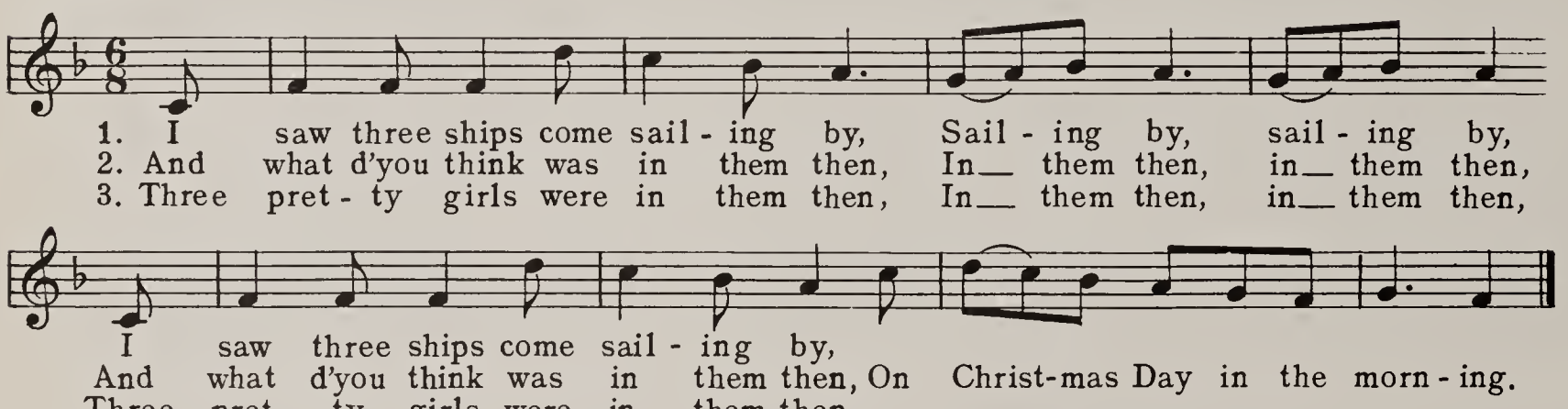
Exercises for Chapter 25

Directions for the Exercises. In Exercise 2, transcribe the music to fit the words in the first verse only, but show the words for the other verses below. In Exercise 7, make whatever adjustments are necessary to either the words or the music, so that the music text will accommodate both sets of words; show the second set below the song, however. In Exercise 8, transcribe both sets of words above the appropriate music, using a three-line parallel. In Exercise 11, transcribe the accompaniment, including the voice line; marginal numbers should be shown in this exercise.

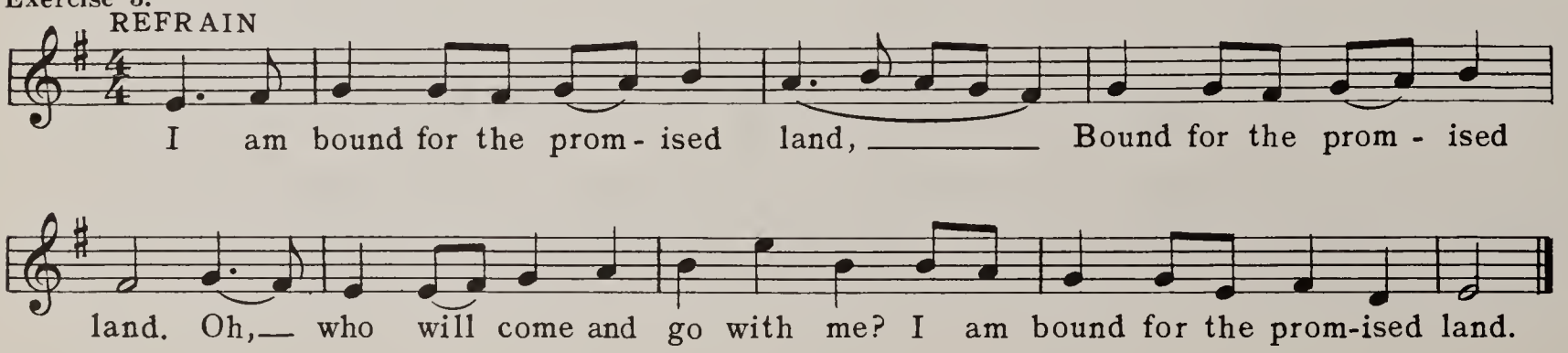
Exercise 1.



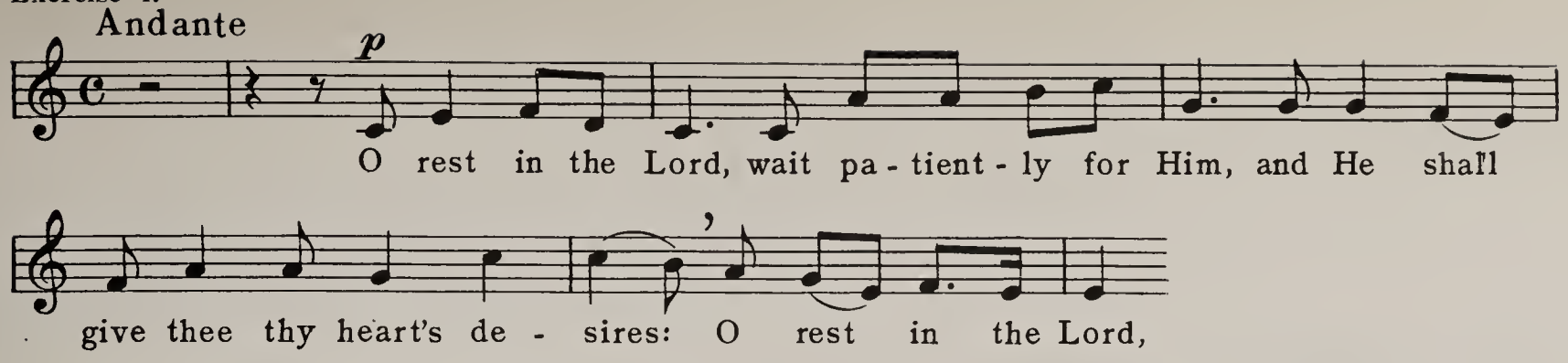
Exercise 2.



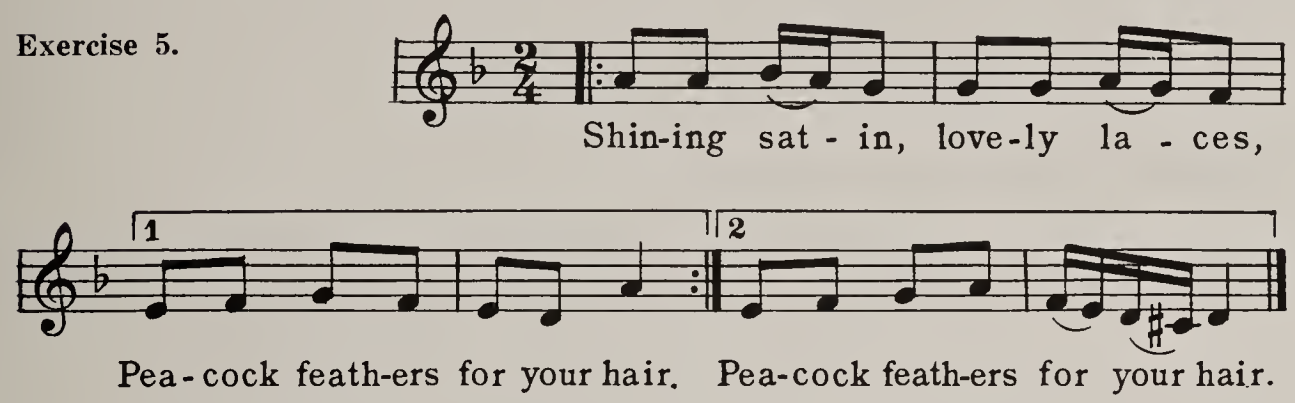
Exercise 3.



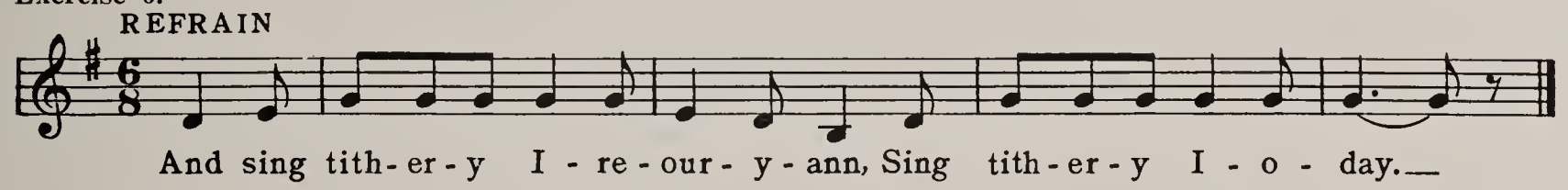
Exercise 4.



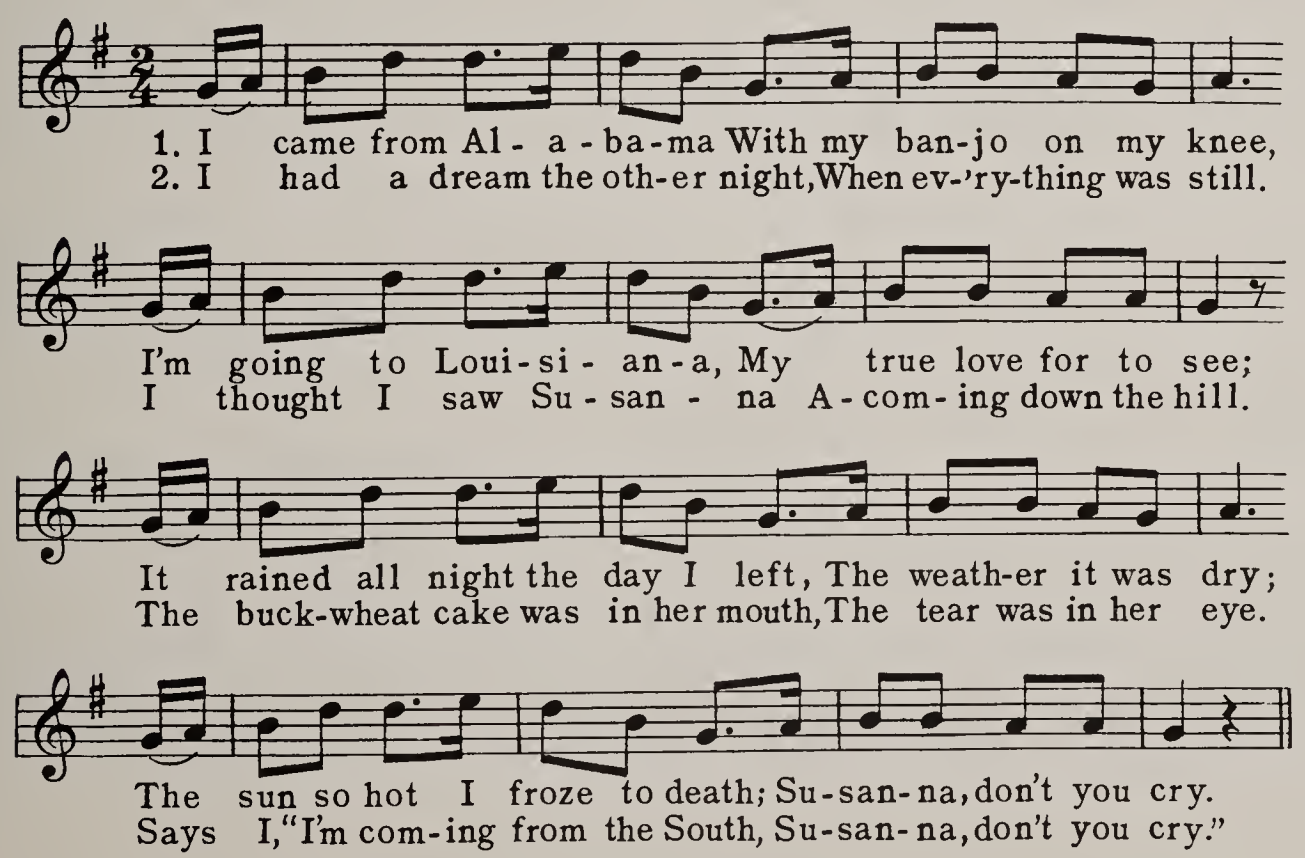
Exercise 5.



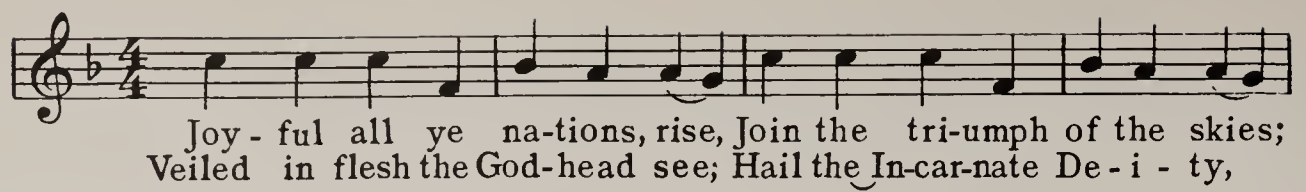
Exercise 6.



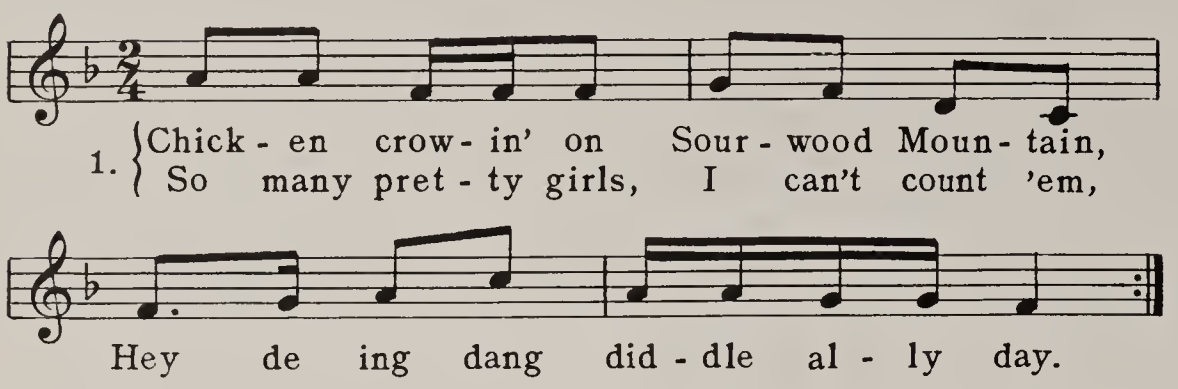
Exercise 7.



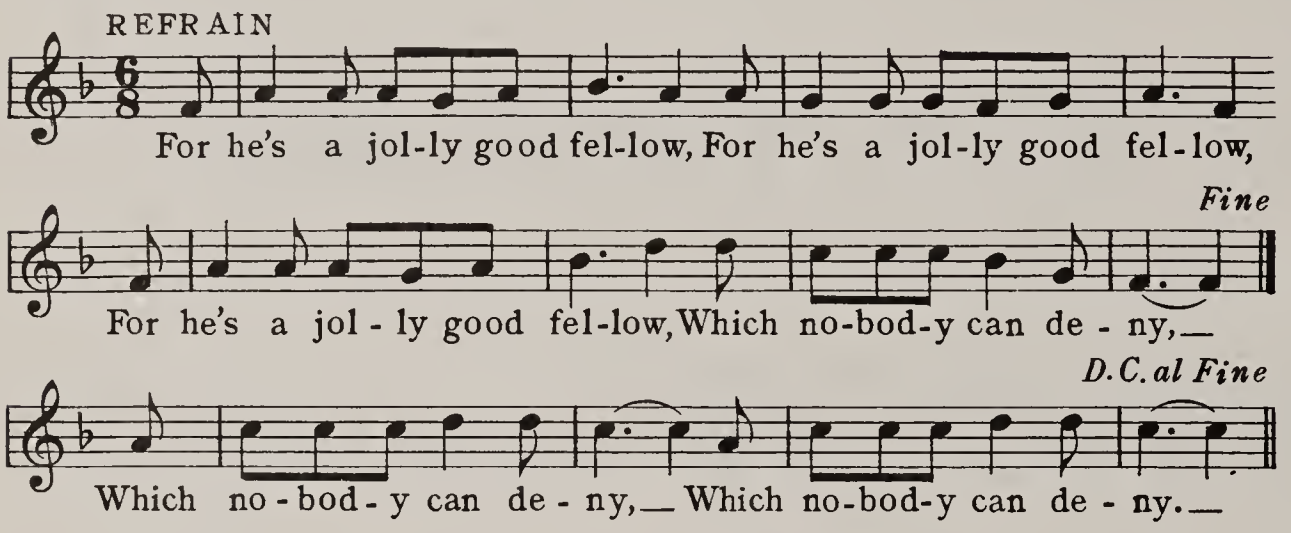
Exercise 8.



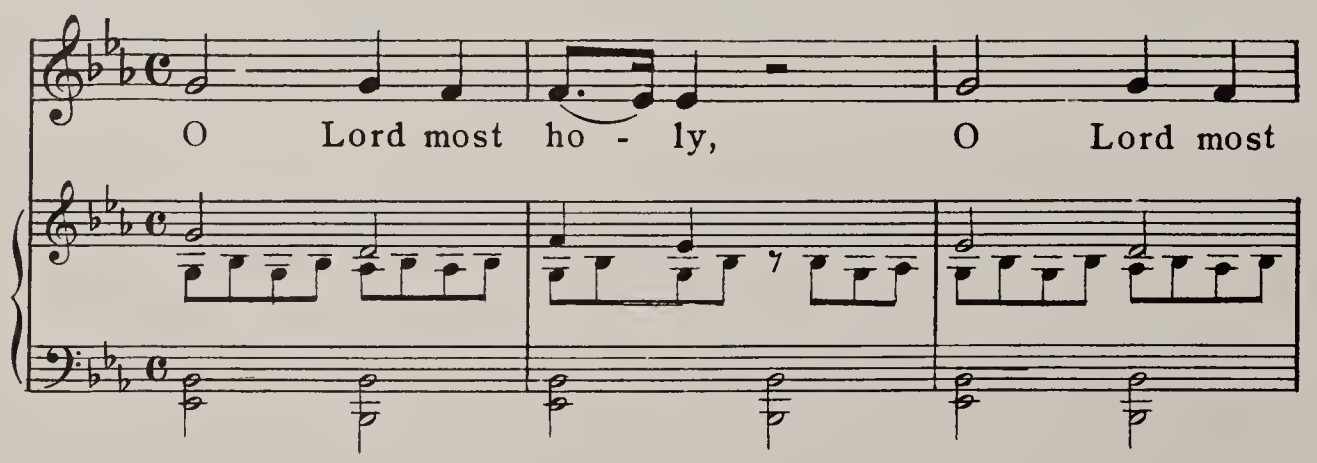
Exercise 9.
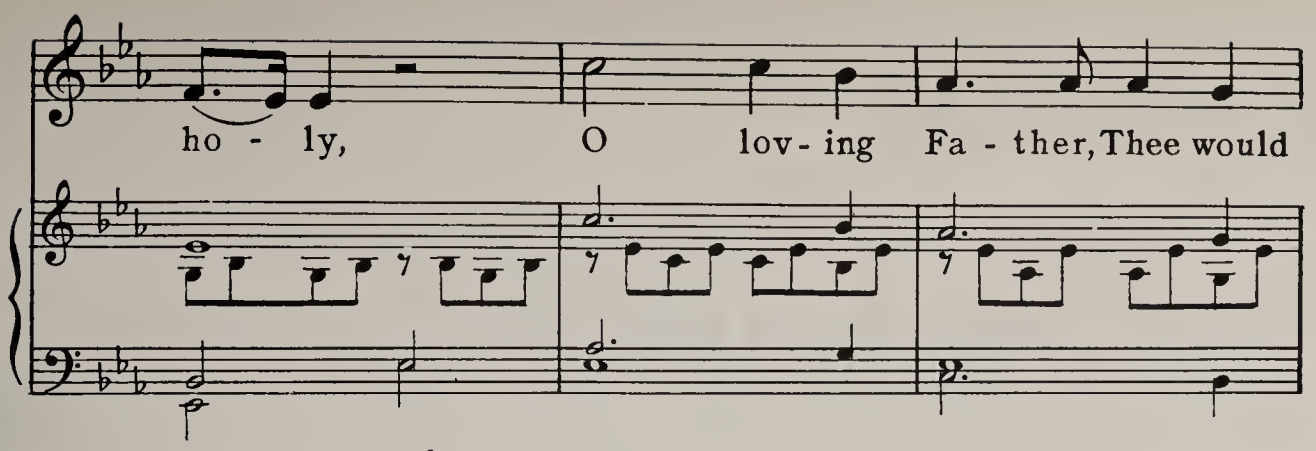


Exercise 10.



Exercise 11.





Chapter 26

MUSIC FOR STRINGED INSTRUMENTS (Played with a Bow)

The instruction given in this text regarding the transcription of string music must, of necessity, be quite brief, because this field is a rather specialized one in which comparatively few volunteer transcribers work. There are two probable reasons for this. First, a very small percentage of blind children study these instruments or play them in public school orchestras, as compared with other instruments. Second, transcription must be left to those who have enough special knowledge of string music to understand thoroughly the signs and indications that are peculiar to it, and who are able to judge the particular meaning of a sign in any situation, since the meaning of some of the signs is variable. A Roman numeral, for instance, may indicate either a position or a string. Strings may also be shown by letters or by letters and word abbreviations. Arabic numerals are used for fingering, but they are also used to indicate string numbers at times. Those musicians who possess the necessary qualifications are urged to specialize in this particular field.

Basic signs and instructions follow. Braillists who are planning to continue with string transcription will find additional directions in the MANUAL.

General Introduction. Music for stringed instruments is printed on a single stave. Clef signs determine the direction in which intervals and in-accords are to be transcribed; direction is upward in the F and C clefs and downward in the G clef. If clef signs are used in the transcription, they effectively indicate chord direction. Unless the transcription is being made for a teacher, however, clef signs are usually not included. In that case, the braillist must include either a musical indication or a simple statement regarding chord direction at the beginning of the piece. The indication can be preceded by the initials of the instrument, if this seems desirable. (See Chapter 29 in this text for musical indications, which are generally used for this purpose. Clef signs are also listed in the same chapter.) Each example that is used in this chapter is identified as to instrument, and clef signs are omitted in the transcriptions. Violin examples are printed in the G clef, and the cello examples are in either the C or F clefs.

The single-line format for orchestral instruments, presented in Chapter 10, is used for string music. (In order to refresh the student's memory regarding this format, all examples are introduced with a marginal measure number.) If a transcription of a full score for an ensemble were called for, however, each parallel would consist of all parts, written in bar-over-bar fashion — open score. (See Example 254 in the MANUAL for an illustration of a full score, in this case an orchestral score.)

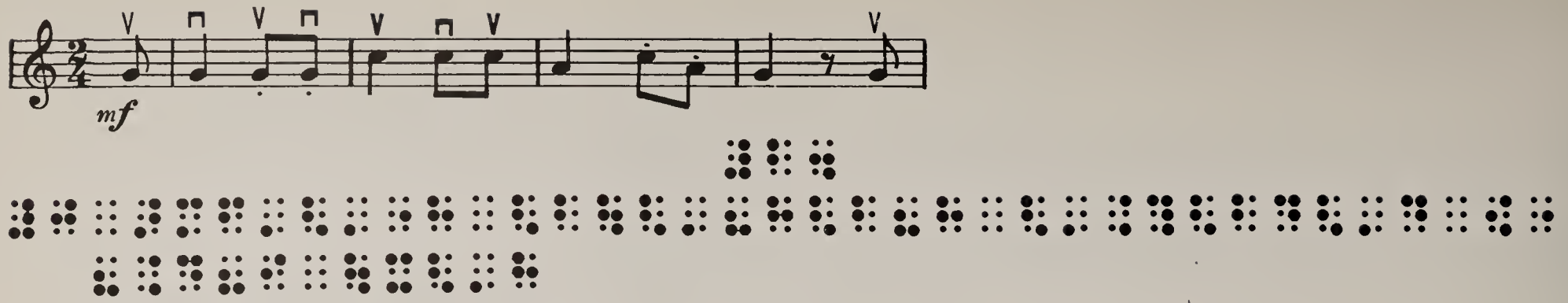
Bowing. Bowing signs are shown below.

Up Bow (a V opening up or down): ⠩ ⠜

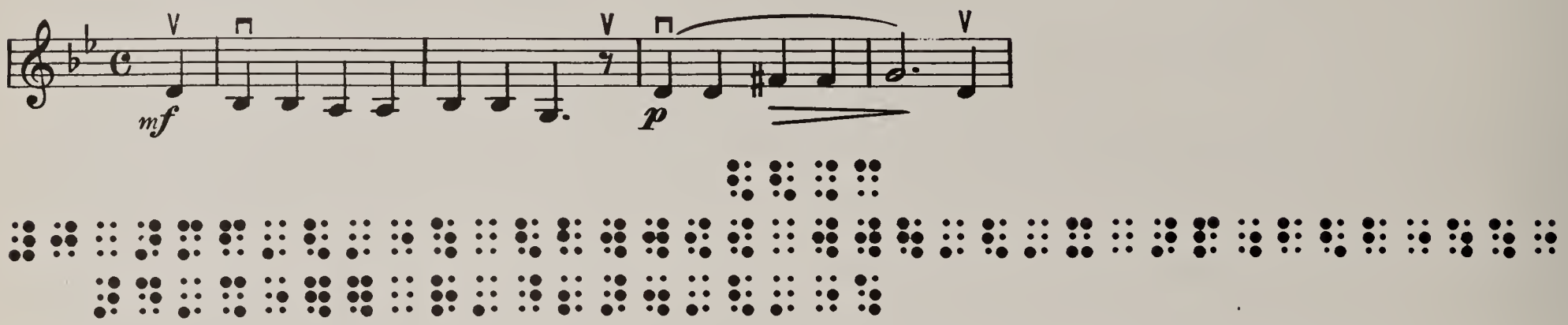
Down Bow (a square-shaped U opening up or down): ⠫ ⠜

The bowing sign is brailled before the note. It precedes a grouping, small note or value sign, as well as an ornament or a symbol of expression, such as a staccato. It follows an opening bracket sign, however. Occasionally the sign must be placed before a rest, as shown in Example 26-2. If the same bowing sign is shown for four or more successive notes, the sign may be doubled. The entire sign, not just the second half, must be written twice where the doubling commences. The first note following a bowing sign does not require a special octave mark. The following three examples illustrate the use of bowing signs.

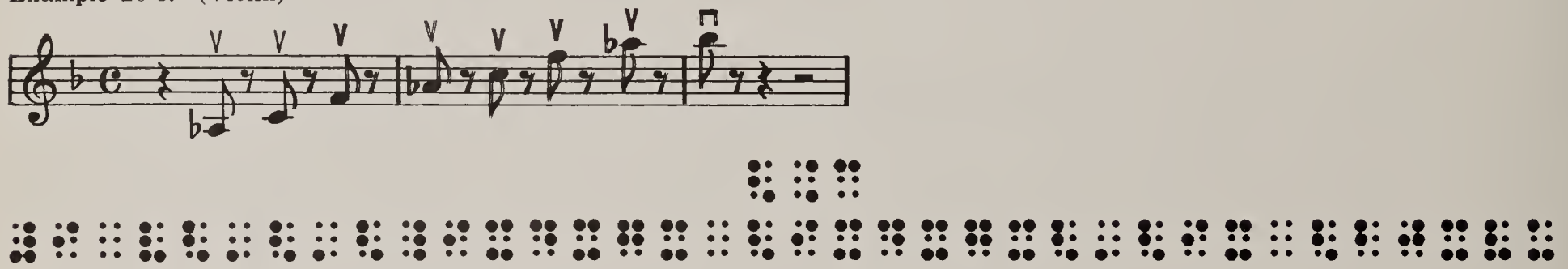
Example 26-1. (Violin)



Example 26-2. (Violin)



Example 26-3. (Violin)



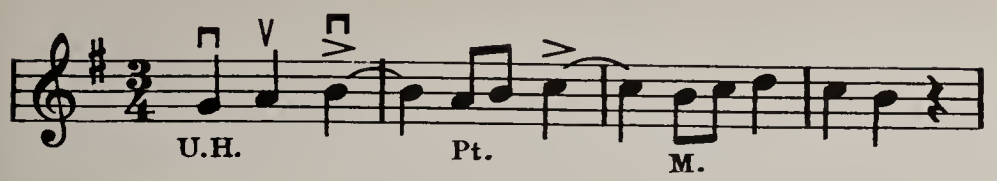
Various abbreviations and words of directions referring to the bow are often encountered in exercise books or solos for beginning students. These directions may be brailled as word-sign expressions wherever they occur, and they are followed by a dot 3. They follow a letter of expression, such as "f" or "p." They precede a bowing sign, however. A list of any such abbreviations that are used in a composition should be placed at the beginning of the transcription, together with their meanings. The following list contains some typical bowing abbreviations.

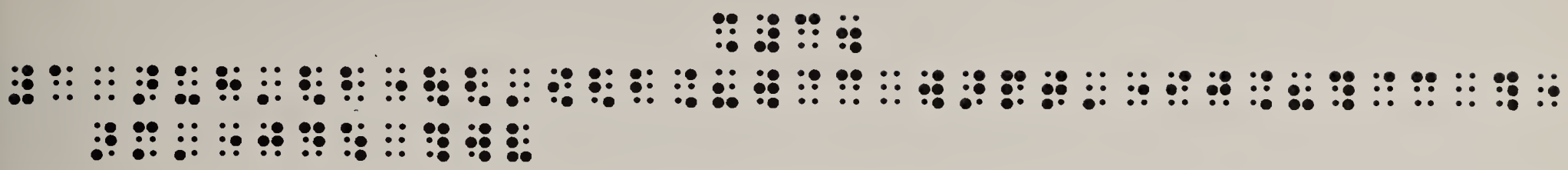
Bowing Abbreviations and Words

G = whole length of bow
M = middle of bow
Sp = at the point of the bow
Nt. = nut
T. or Tip = tip of the bow
Pt. = point
H.P. = half-point
Fr = Frog
U.H. = upper half
L.H. = lower half

The following example illustrates bowing abbreviations.
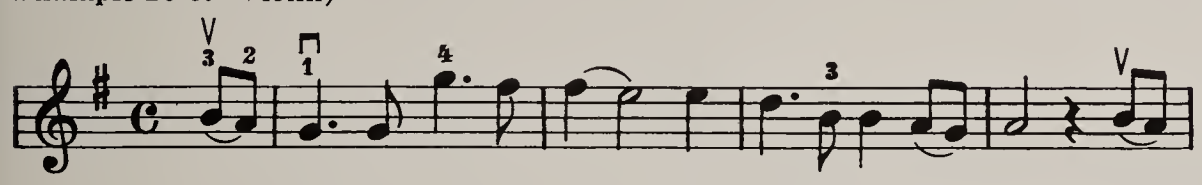
Example 26-4. (Violin)

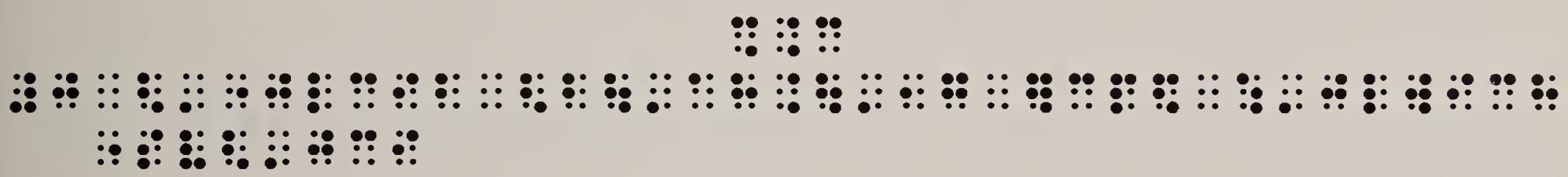




Fingering. The index finger or forefinger is considered the first finger in string music. The printed signs for the first through fourth fingers are brailled the same as for any other kind of music. Dots 1, 1-2, 1-2-3, and 2 are used, respectively. They are placed after the note or its dot. The following example shows the use of finger signs.

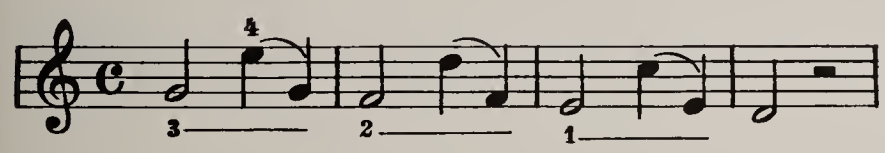
Example 26-5. Violin)

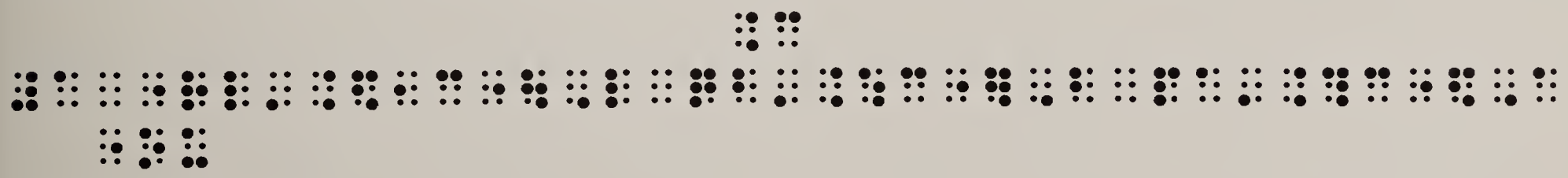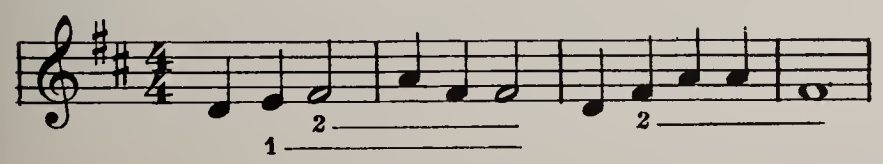




Lines of continuation for fingering are shown by brailling a dot 3 after the initial finger sign, to indicate the beginning of the line, and by rebrailling the finger sign, preceded by a dot 6, after the last note affected, to show the end of the line. These lines are illustrated in Examples 26-6 and 26-7.

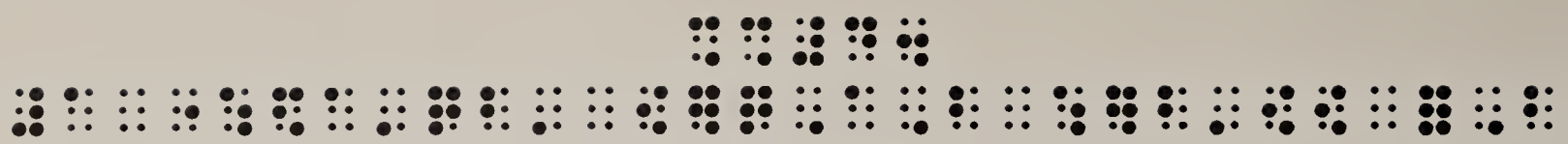
Example 26-6. (Violin)





Example 26-7. (Violin)



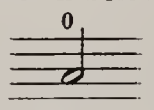


Alternate fingering for string music is not shown according to the procedure used for other kinds of music, wherein the finger choices are written in consecutive cells. Instead, passages with alternate fingerings must be rewritten for each fingering, either in the text, joined to it with in-accord signs, or placed as footnotes at the nearest logical place in the transcription. (The method for showing this kind of variant reading is explained in Paragraph 187 in the MANUAL; it can be studied as the need arises.)

The thumb sign for violoncello is treated differently from other fingering and will be discussed separately at a later point in the chapter.

Open String and Natural Harmonic. In print and in braille the same sign is used to indicate either an open string or a natural harmonic. In print the sign is a small cipher; in braille it is composed of dots 1-3. (The reader's clue to the proper identification of these signs is the finger mark and where it is placed.) The signs are as shown below.

Open-string or Natural-harmonic Sign, in print:
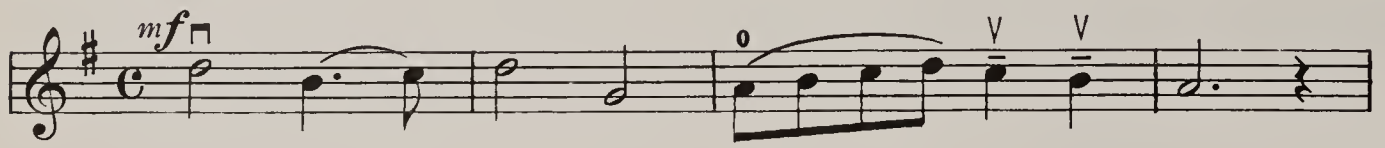


Open-string or Natural-harmonic Sign, in braille:

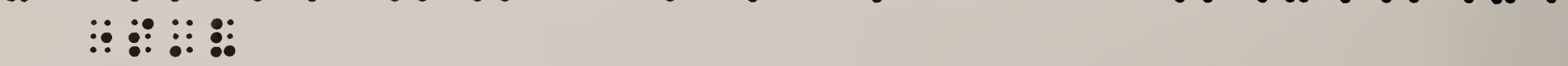


The sign for an open string is brailled immediately after the note. It precedes a slur sign. Naturally, no fingering is shown for the note.

Example 26-8. (Violin)

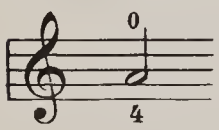






If, however, a note may be played either on an open string or on a stopped, adjacent string, fingering for the latter is brailled **after** the open-string sign, rather than after the note.
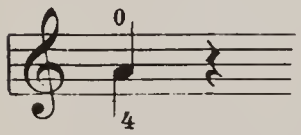
Example 26-9. (Violin)





If a note is to be played on two strings, the stopped string is indicated by a stem sign, followed by the fingering, with both placed after the open-string sign. Example 26-10 illustrates this point.

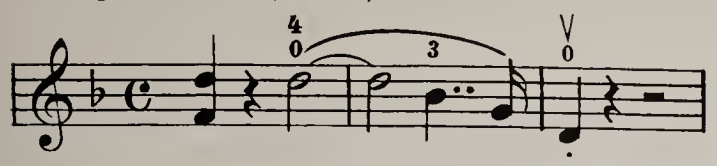
Example 26-10. (Violin)

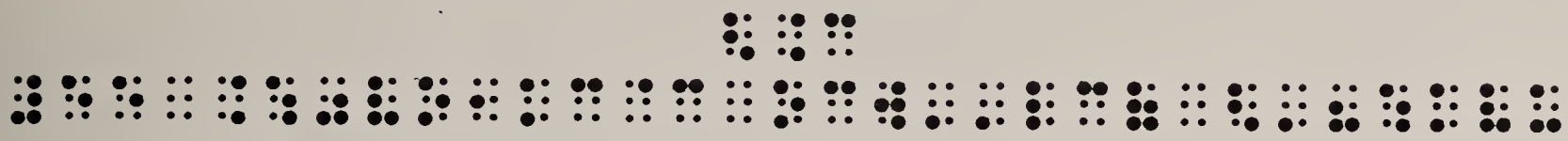




When the same sign is used to show a natural harmonic, it is brailled after the note or interval, but is **preceded** by the fingering. It should be stressed that the natural-harmonic sign is placed after the note, because the sounding pitch is actually shown. A slur or tie is placed after the natural-harmonic sign.

Example 26-11. (Violin)

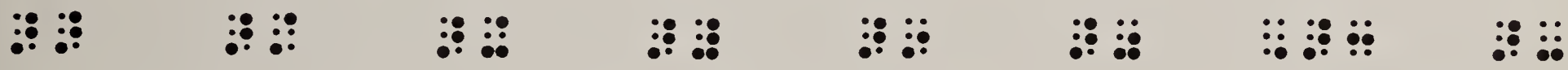




Position Signs. Position signs are generally encountered only in books of instruction. In print, position signs are often indicated by Roman numerals. Since music of average difficulty seldom requires more than the first eight positions, only eight are presented in this text. (The remaining position signs can be found in Table 23 in the MANUAL.) Positions are shown as follows:

Positions I through VIII. Arranged Consecutively

I II III IV V VI VII VIII

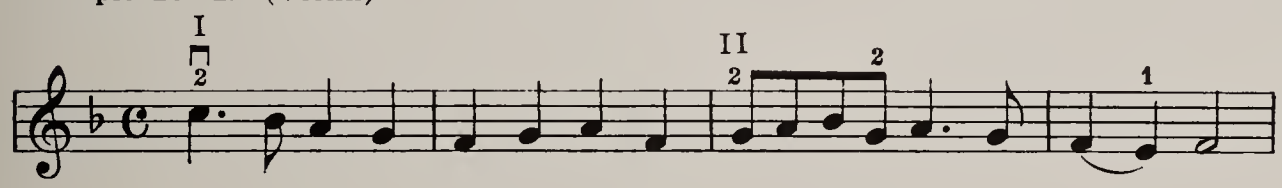


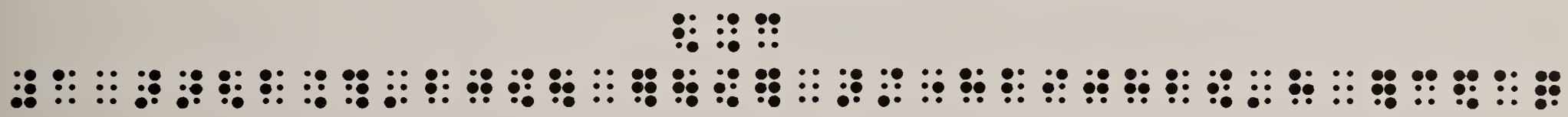
Half Position:
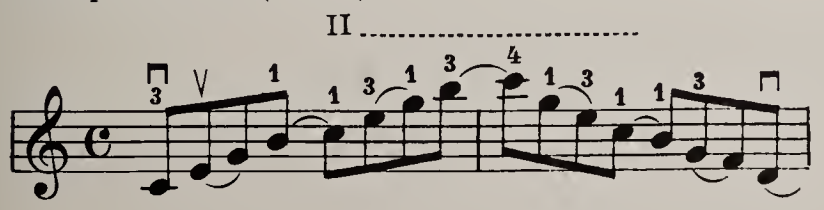


The position sign is placed before the note and precedes symbols of nuance, ornaments, or a bowing sign. It follows an opening bracket, however. An octave mark is required for the first note following a position sign. Lines of continuation for a position are shown by brailling two dot 3's after the initial sign, to show where the line starts, and a single dot 3, preceded by a word sign, where the continuation line ends, that is, after the final note affected. If a slur or closing bracket must also be shown after the note, either sign precedes the word sign and dot 3, which mark the termination of the line. The note which follows a termination sign requires an octave mark. The end of the continuation line is **not** shown in the braille transcription, however, if it is followed immediately by a new position sign; only the latter is brailled, in that case. Examples 26-12 and 26-13 illustrate position signs.

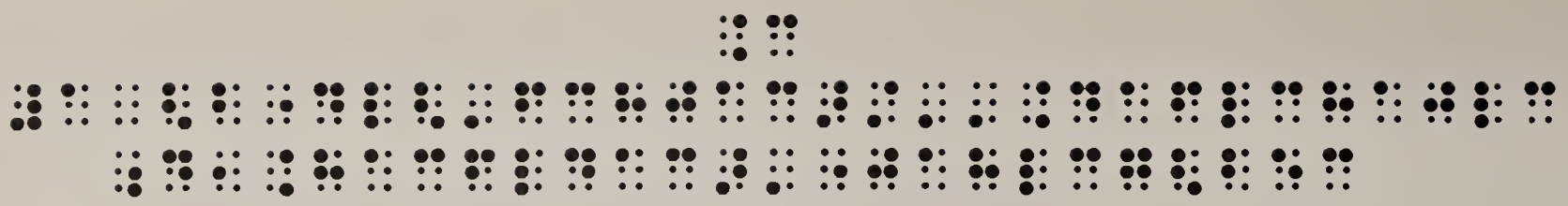
Example 26-12. (Violin)





Example 26-13. (Violin)





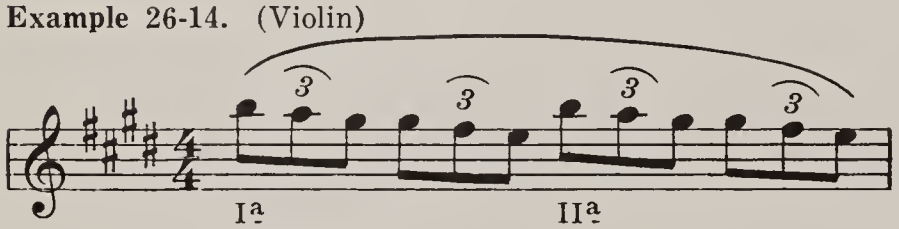
String Signs. In print, a variety of signs represents the strings, and the transcriber must be able to identify all of them correctly. The strings are numbered from the highest to the lowest in each case. The order of strings for the various instruments is listed below.

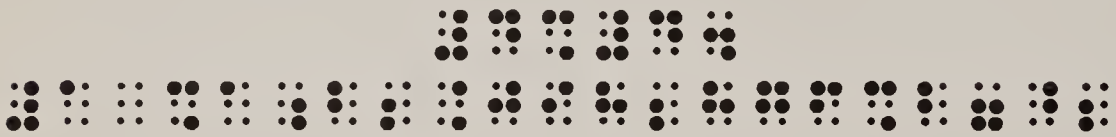
Instrument	1st String	2nd String	3rd String	4th String
				
Violin	E	A	D	G
Viola and Cello	A	D	G	C
Bass	G	D	A	E

A string sign is brailled before the note and before any nuance symbol, ornament, or opening bracket. It also precedes any position sign or bowing sign, but it follows a word-sign expression. No special octave mark is required for a note following a string sign.
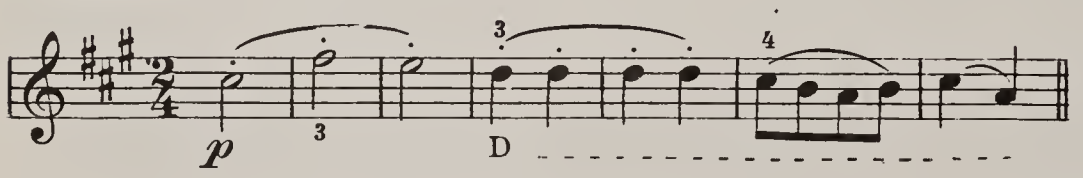
Lines of continuation for a string sign are indicated by using the doubling process if four or more notes are affected. However, only the second half of the string sign is written twice, where the doubling commences. One complete sign is brailled to show the end of the line. If less than four notes are affected, the string sign must be shown before each one. The following three examples illustrate string signs. In the first, note the use of the repeat sign preceded by a new string indication. Example 26-16 is for the cello.

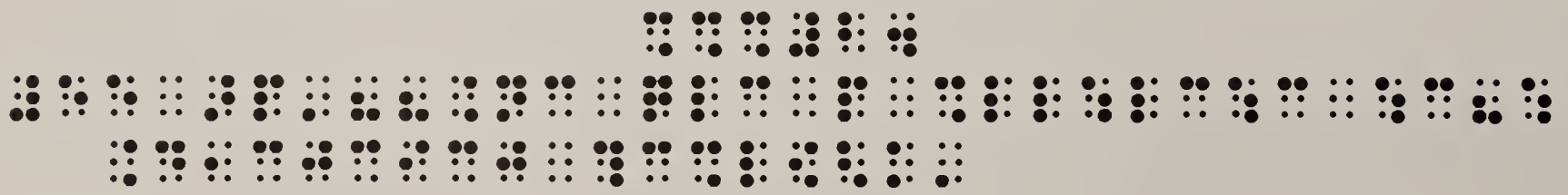
Example 26-14. (Violin)
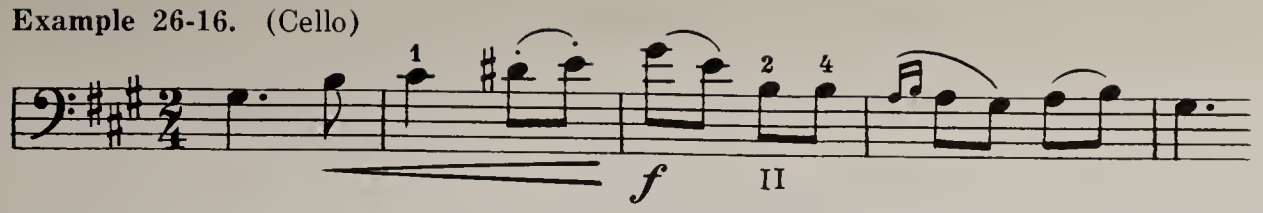




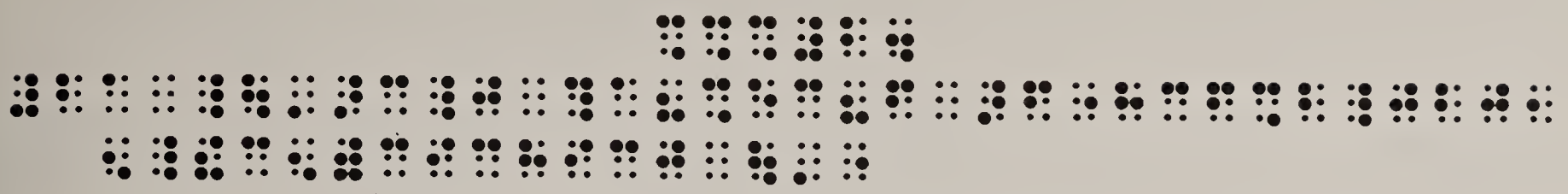
Example 26-15. (Violin)





Example 26-16. (Cello)





The Thumb Sign in Violoncello Music. The MANUAL and LESSONS IN BRAILLE MUSIC list and show only one printed thumb sign, a cipher crossed by a vertical line. The transcriber, however, encounters a second thumb sign much more frequently. It consists of a cipher, centered above an extremely short, vertical line. If this line happens to be abnormally thick, it may resemble a dot, or even a triangle. Signs for the thumb are shown as follows:
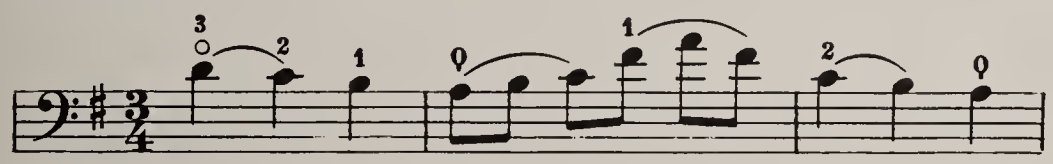
The Thumb Sign in Print: 0 0

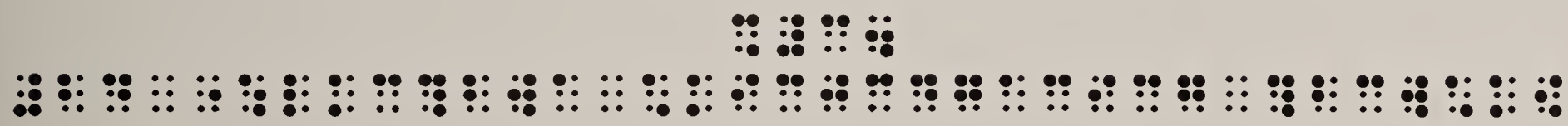
The Thumb Sign in Braille: 

Unlike all other finger signs, the thumb sign is brailled **before** the note. In the particular case where a thumb symbol is shown simultaneously with a string sign, the thumb symbol is brailled first, followed immediately by the second half of the string sign; the first half of the string sign, dots 1-4-6, is **omitted** in this particular case. Thus, to show the thumb on the 3rd string, the thumb sign would be followed immediately by dots 1-2-3, rather than by dots 1-4-6, 1-2-3.
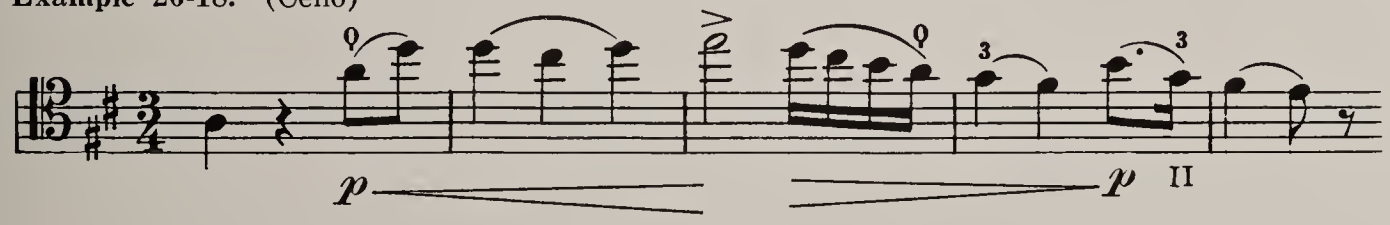
The following two examples illustrate the use of the thumb sign in cello music. The music in Example 26-18 is written in the C clef, fourth line.

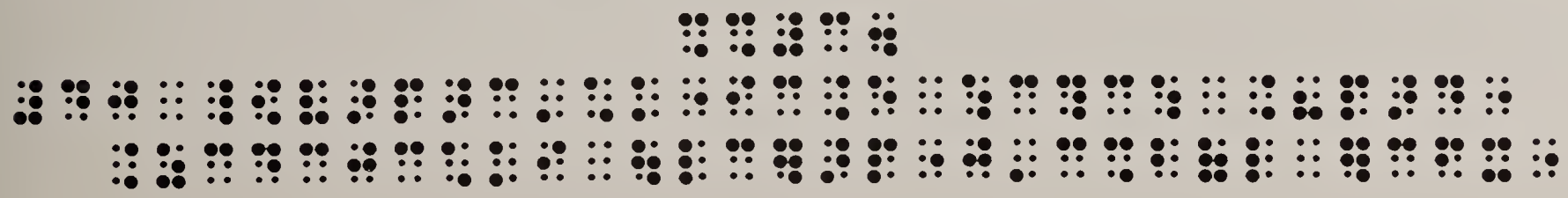
Example 26-17. (Cello)





Example 26-18. (Cello)
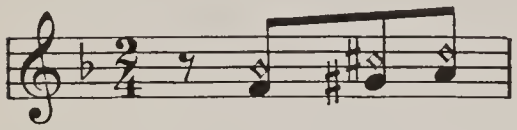




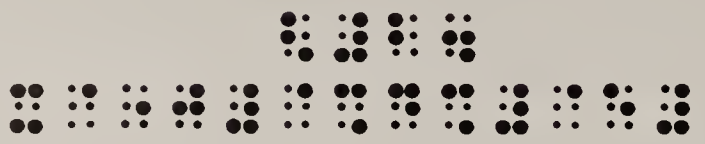
The Artificial Harmonic Sign. In print, an artificial harmonic is indicated by a diamond-shaped note. The braille sign is shown as follows.

Artificial Harmonic Sign: ⠒

The sign for an artificial harmonic is placed **before** the pertinent note or interval, separated from it by nothing but an octave mark or accidental. This sign precedes the note, because it is a warning that the pitch shown is not actually sounded. The sign should not be doubled. The artificial harmonic is illustrated in Example 26-19.

Example 26-19. (Violin)

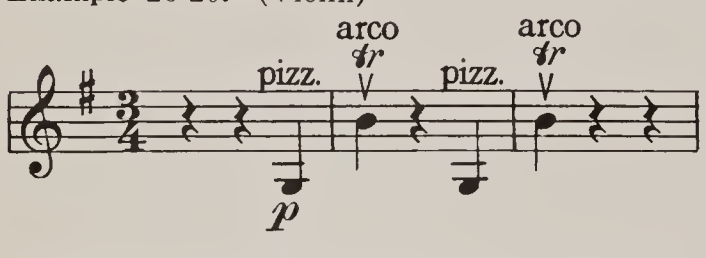


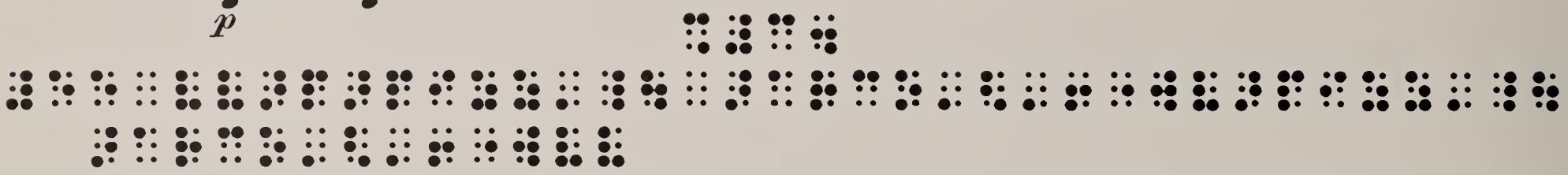


Although two natural harmonics may be written together as a chord, it is better not to combine two artificial harmonics in a single chord. It is preferable to divide the chord into upper and lower parts and to connect them with an in-accord sign. (See Example 231, MANUAL.)
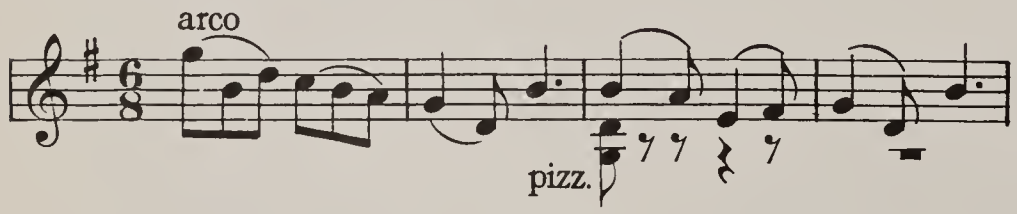
Arco, Pizzicato, and Glissando. The word "Arco" is preceded by a word sign and is transcribed without the contraction. Pizzicato for the right hand is transcribed as the abbreviation "Pizz.", followed by a dot 3 and preceded by a word sign, wherever it appears. Pizzicato for the left hand, however, is shown by placing the left-hand symbol (dots 4-5-6, 3-4-5) before every note affected, unless more than three consecutive notes are affected, in which case the sign may be doubled. In print, pizzicato for the left hand may be indicated by a cross, rather than by the word or abbreviation. Both arco and pizzicato indications for the right hand follow a word-sign expression but precede an opening bracket. The pizzicato indication for the left hand, however, follows an opening bracket. The following two examples are illustrative. In Example 26-21, the chord affected by the pizzicato in the third measure is read **downward**, even though its notes are preceded by the left-hand sign. (Violin music is written and read downward.)

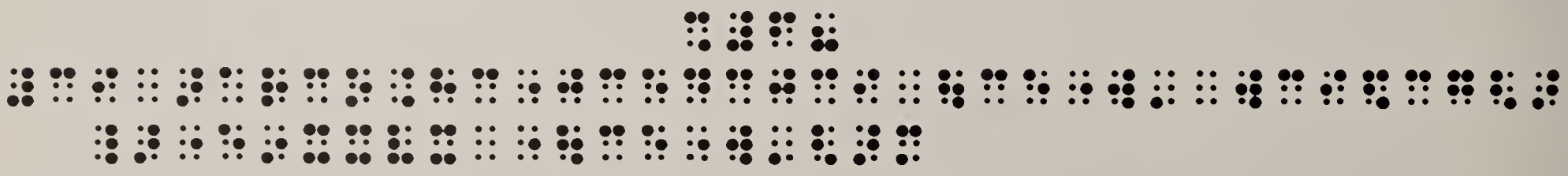
Example 26-20. (Violin)





Example 26-21. (Violin)





In print a glissando may be indicated by a wavy line, between notes, or by the full word, or by an abbreviation. The sign is shown below.

The Glissando Sign: ⠸⠸ ⠸⠸

The glissando sign is brailled after the first of the two notes affected, but after a slur, if one is present; it is illustrated in the following example.

Example 26-22. (Violin)



Tremolo. Signs for note fractioning or for note alternation which appear in string music are brailled as they are in any other kind of music. This matter was explained in Chapter 20. In string music these signs indicate bow and finger tremolo, respectively.

In a transcription of a solo for a stringed instrument with piano accompaniment, an outline of the solo part should be given with the accompaniment, preceded by the solo prefix sign, as in vocal music. Detailed information and illustrations relative to a full transcription of an orchestral composition can be found in Section XXVI in the MANUAL.

The Order of Signs for String Music. The following list of signs pertinent to string music indicates the order in which they are to be brailled.

Preceding the Note

clef sign (if used)

word-sign expression (followed by indications for Arco or Pizz. for right hand)

thumb sign for cello

string sign

opening bracket

Pizz. for the left hand (left-hand sign)

position

bowing abbreviation (such as Fr., etc.)

bowing symbol (up or down)

grouping

small-note sign

value sign

ornament

symbols of expression

artificial harmonic

accidental

octave

dot

finger (or open string)

natural harmonic

stem (together with any sign affecting it)

interval (together with any sign affecting it)

fermata

tremolo

slur (single or doubled; a slur or tie may also follow the note, preceding an interval, of course)

glissando

tie

closing bracket (unless the print shows the bracket, then tie)

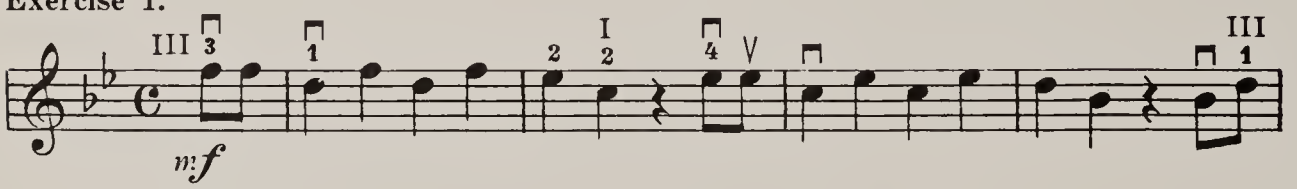
end of continuation of word-sign expressions, positions, decrescendo symbol

break mark

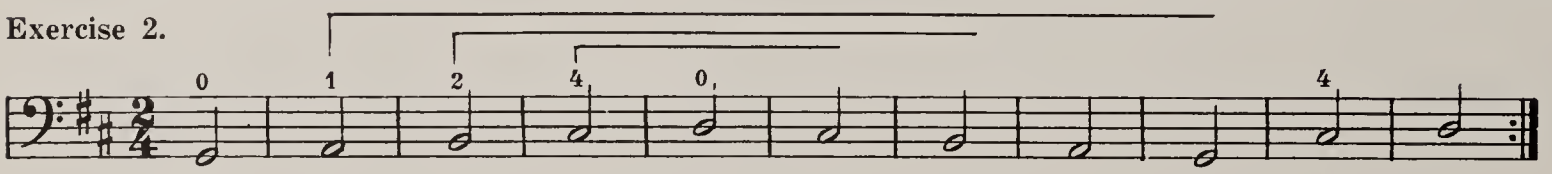
Exercises for Chapter 26

Directions for the Exercises. Exercises 1, 4, 6, 8, and 10 are for the violin; the others are for the cello.
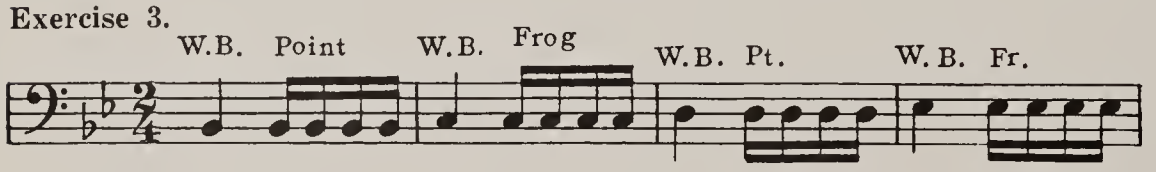
Exercise 1.
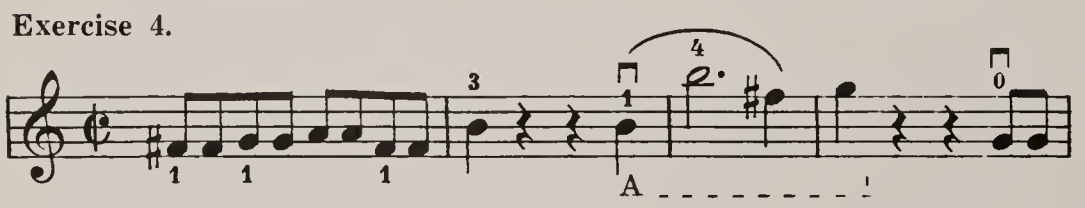


Exercise 2.



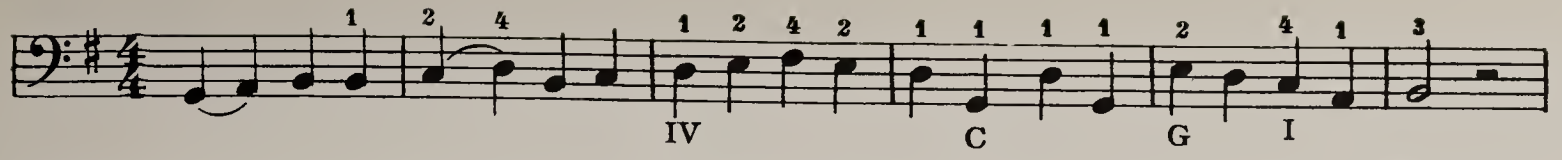
Exercise 3.
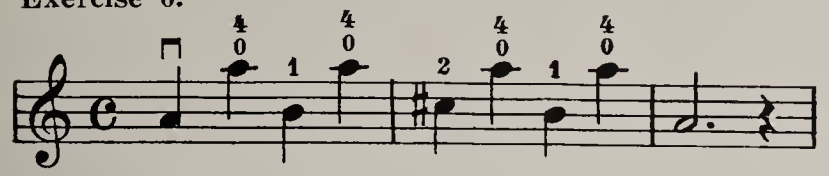


Exercise 4.



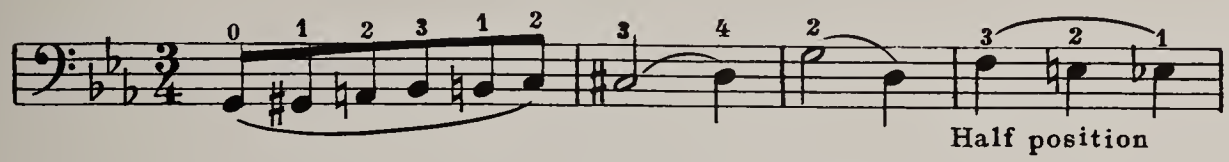
Exercise 5.



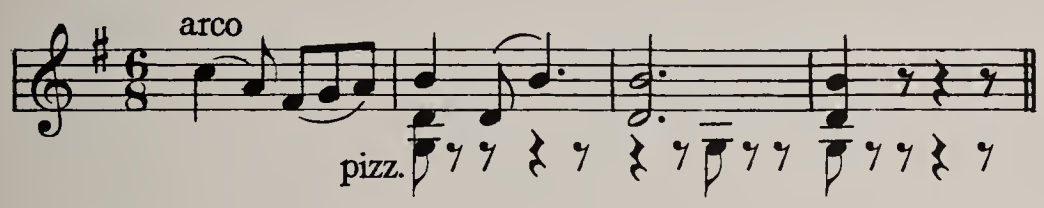
Exercise 6.



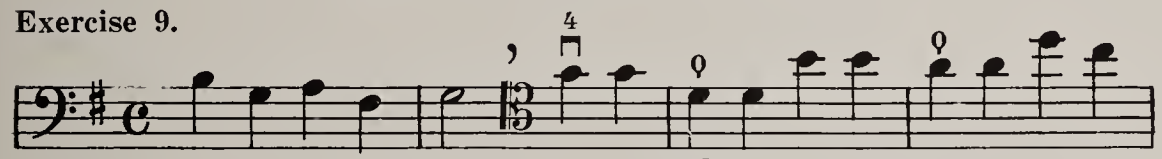
Exercise 7.



Exercise 8.

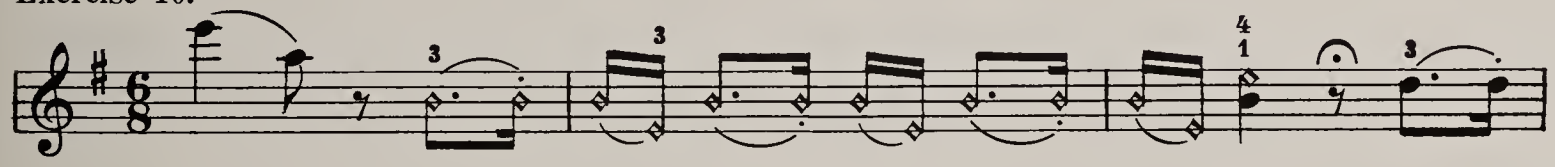


Exercise 9.



II

Exercise 10.



Chapter 27

ACCORDION MUSIC

There are different sizes and kinds of accordions. The instruction presented in this text relates to notation for an accordion with six rows of buttons, which is the type of instrument most commonly used by players.

Various systems of notation have been employed for accordion music from time to time. Only one system will be described here, which is the notation generally encountered in modern instruction books for beginners and in modern accordion music published in this country. Once the transcriber understands the basic principles which govern this system, however, he should have no special trouble in interpreting other systems, if he should encounter them.

General Format. Accordion music is brailled in the bar-over-bar format that is used for piano music. The right-hand part is transcribed exactly as it is for a piano score and is placed on the top line of the parallel, preceded by the right-hand sign. (In print, the music is written in the treble clef.) Music for the left hand is placed on the bottom line of the parallel, but, instead of being introduced at the margin by the left-hand sign, it must be preceded by the accordion prefix, which is treated in the manner of a hand sign. (In print, the music is written in the bass clef.) All rules previously given in regard to measure alignment, measure division, etc., for the two hand parts in the bar-over-bar format are observed. The accordion prefix is shown below.

Accordion Prefix, for the Left-hand Part Only: 

The Use of Octave Symbols as Button-row Symbols in the Left Hand. Notes for the left hand are not played on a keyboard; each is produced by pressing a certain button on the instrument. Because the octave for any note or chord in the left-hand part is pre-set in the construction of the instrument and cannot be changed by the performer, octave signs, as such, are totally unnecessary in the left-hand part. Therefore, these symbols are used for an entirely different purpose, being employed to number the rows of buttons on the instrument. Rather than having to know in which octave a note is located, the player must know in which row the particular button needed to produce a certain note or chord is located. A button-row sign, brailled before the note, gives him this information; nothing should separate the two signs.

There are six button rows on the instrument under discussion, and the first six octave marks are used to represent them. The row that is closest to the bellows is considered the first row. For convenience, these six signs may be called "row signs"; the transcriber should **never** think of them as octave marks when brailling the left-hand part, if he is to transcribe the music correctly.

The Two Kinds of Button Rows. The first two button rows are called the bass rows; the first is the counterbass, and the second, the fundamental bass. The latter is often referred to as the "natural bass," or simply as "the bass." Any button in these two rows produces a **single** note, when pressed.

The third through sixth rows are called chord rows; any button in these rows automatically produces a specific kind of **chord** (major, minor, 7th, or diminished), rather than a single note.

How to Identify from the Print Notation the Required Row-sign for a Note. The bass rows are identified in the following manner. In modern notation, all notes located on or below the third line of the staff (bass clef) are played in one of the two bass rows. A note is played in the first, or counterbass, row if the note is shown with a small dash underneath it. A note is played in the second, or natural bass, row if no dash is shown. In this book, such notes will be called "bass notes."

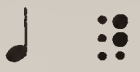
The chord rows are identified in the following manner. All the notes located **above** the third line of the staff are played in one of the chord rows. The particular row is determined by the chord symbol printed above the note, as shown in the chart below, thus: third row for a major chord, fourth row for a minor chord, fifth row for a 7th chord, and sixth row for a diminished chord. In this book, such notes will be called "chord notes."

Button-row Chart. The following chart illustrates the layout of the button rows.

Button Rows for the Left Hand

Bass Rows (Notes on or below 3rd line of staff)

1st row (counterbass; dash under note): 

2nd row (natural bass; no dash): 

Chord Rows (Notes above 3rd line of staff)

3rd row, M (major chord): M 
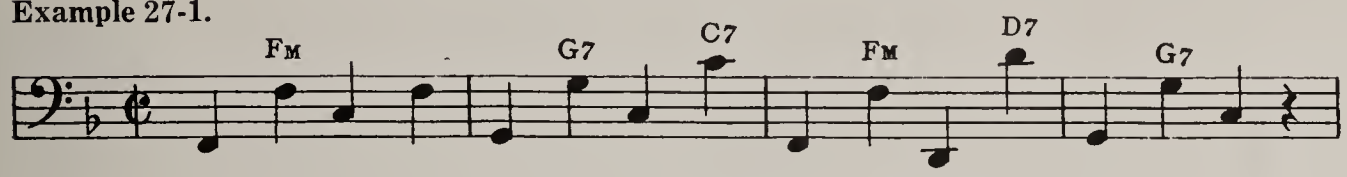
4th row, m (minor chord): m 

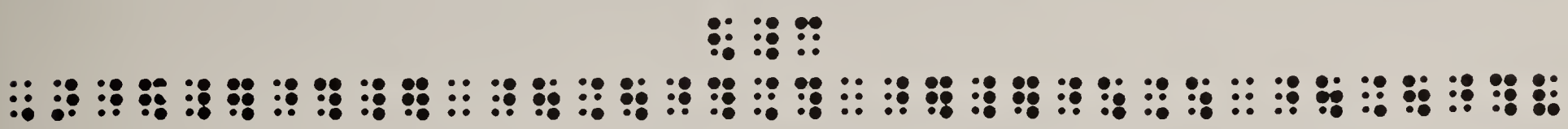
5th row, 7th (7th chord): 7 

6th row, d (diminished chord): d 
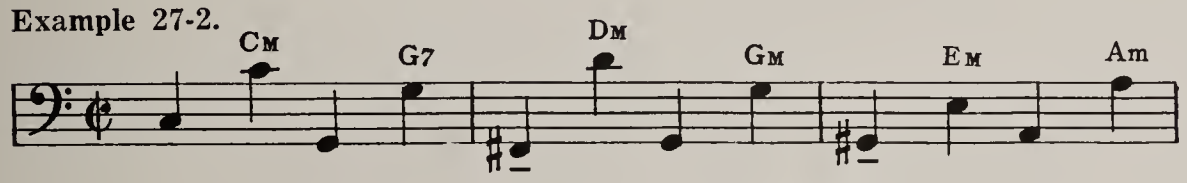
In print, the chord symbol may, or may not, be accompanied by the alphabetical letter which relates to the note, such as CM or G7, etc. The five following examples are quite typical of accordion music for the left hand. They should be studied carefully and brailled several times for practice. It should be noted that in print, when the same chord note appears more than once in a measure, its identifying mark is shown only once and thereafter is omitted. In braille the same procedure may be followed, unless a bass note intervenes between the identical chord notes. If such an intervention does occur, as in the first measure in the first and third examples, then each chord note has to be identified. A row sign thus remains in force until it is superseded by a different one. In Example 27-5 no intervention occurs between the two identical chord notes in each measure, and in the transcription the chord row is identified only once in each case. The chords in the second measure of this example are not re-marked in the print because they are identical to the chords in the preceding measure. They must be re-marked in the transcription, however. It is also pointed out that in-accords may be used where circumstances call for them, as in Example 27-4.

Example 27-1.



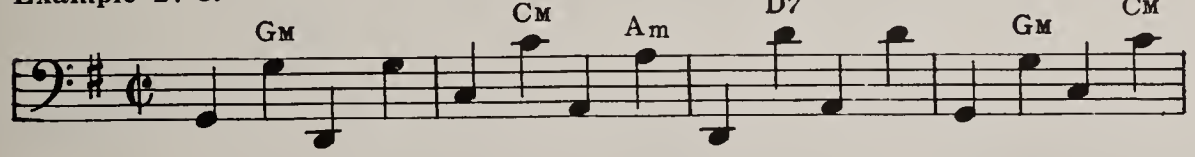


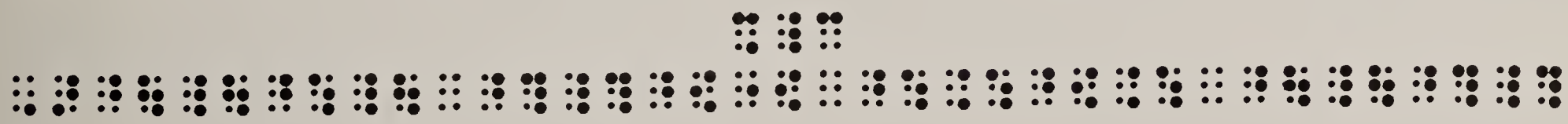
Example 27-2.
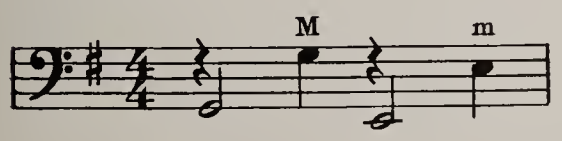




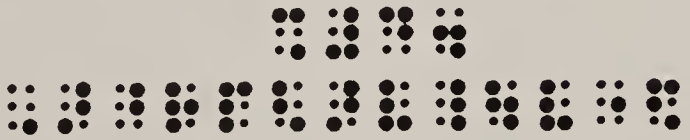
Example 27-3.
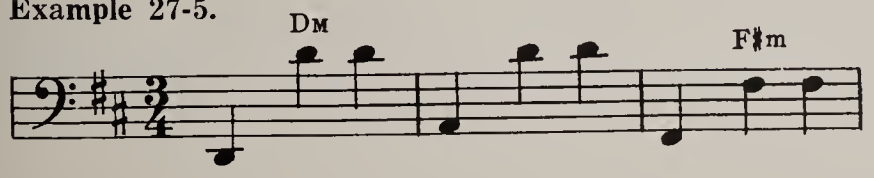




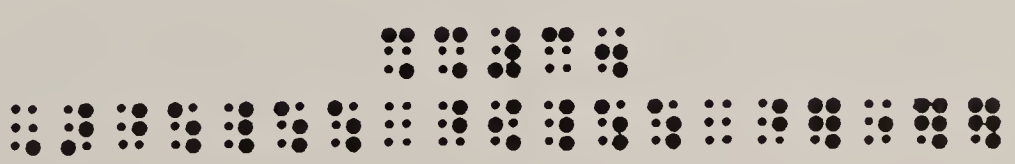
Example 27-4.





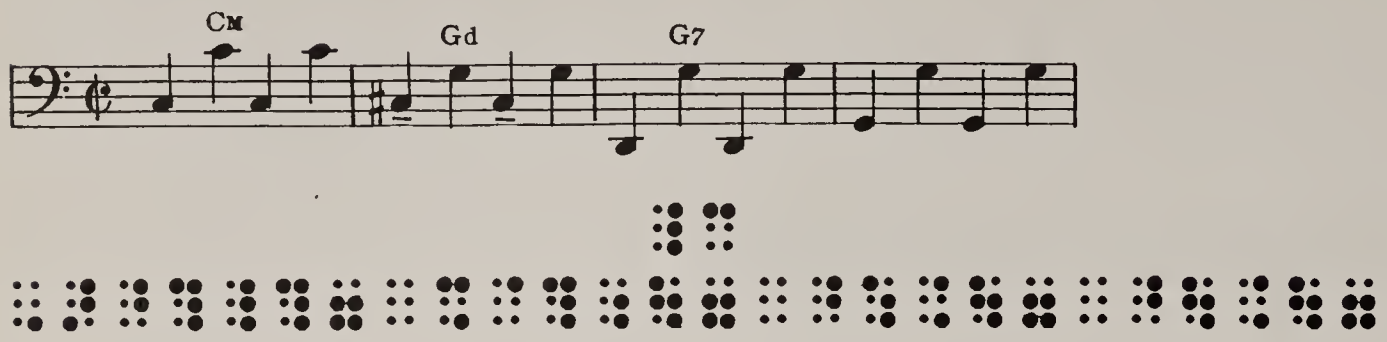
Example 27-5.



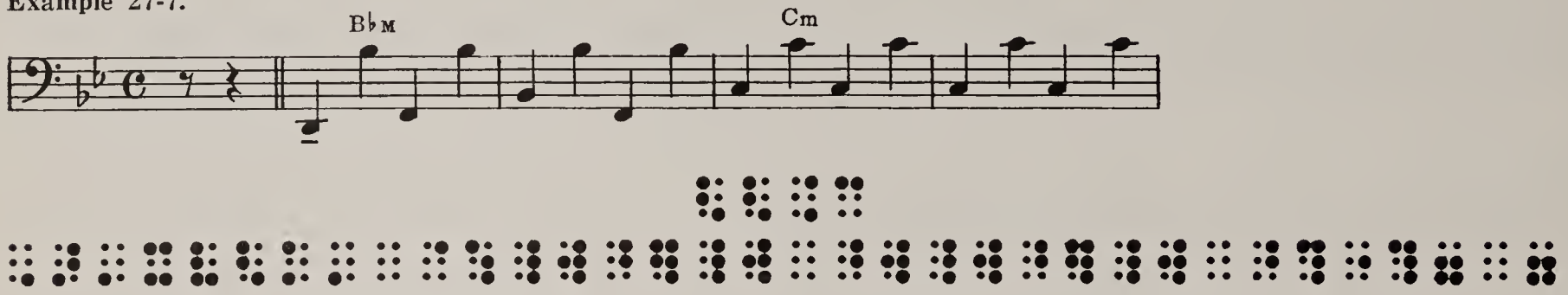


Repeats. The repeat sign may be used in the usual manner to show the repetition of a beat, a part of a measure, or a measure. In print, when the second half of a measure is a repetition of the first, identifying chord marks are shown in the first half only. The same is true of two or more consecutive measures which show the same chords, or of two beats within a measure. The following three examples illustrate the use of the repeat sign.

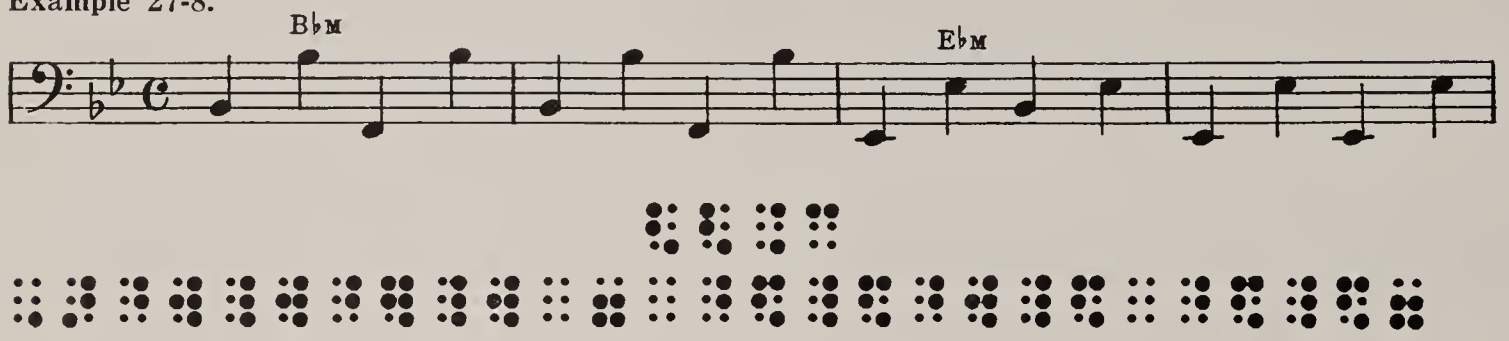
Examples 27-6.



Example 27-7.



Example 27-8.
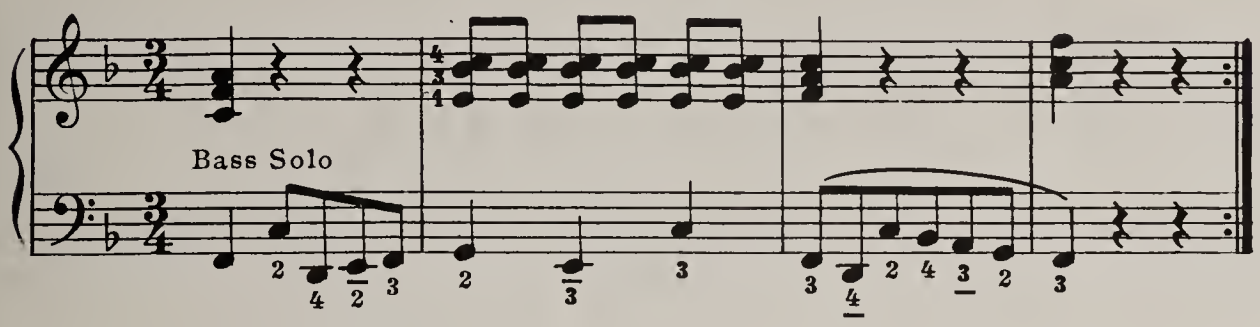


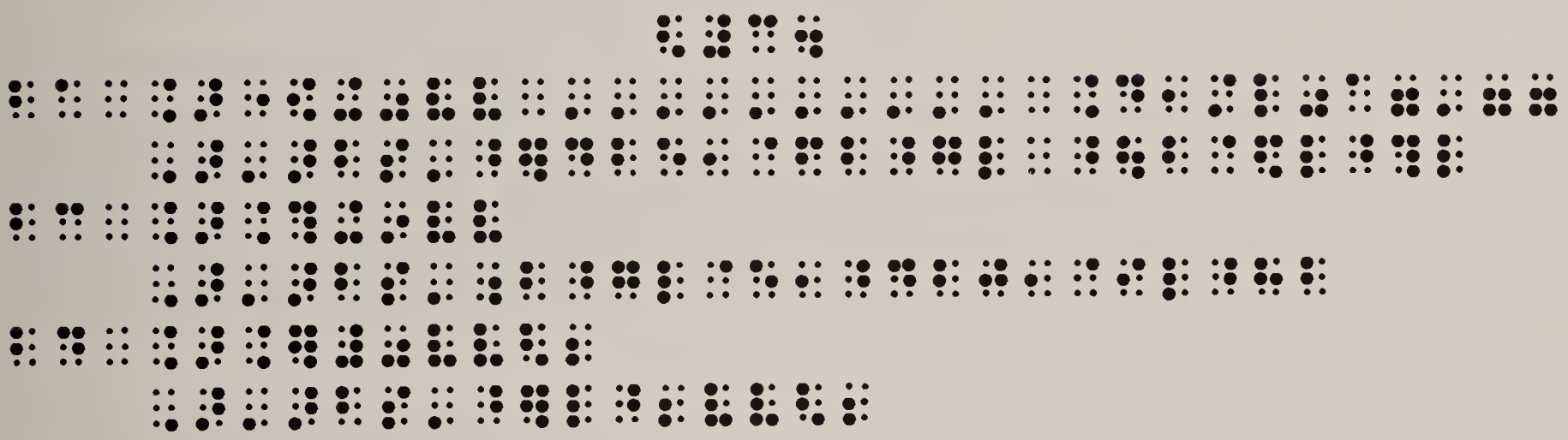
Numeral repeats can be used where the circumstances permit. In accordion music, as in piano music, a backward-numeral repeat can be used only where both hands contain the repeat, and where the original and repeated measures are located in the same parallel. Forward-numeral repeats which involve several measures may be used, provided that the right-hand part has the same repeats simultaneously. However, the numeral repeat of a single measure in the left hand only, where the right hand has no repeat, can be used more freely in accordion music than in piano. This is true because the left-hand part for the accordion is so often repetitious and simple in nature. When a certain measure, which contains very few chord changes, occurs repeatedly and consistently, it is memorized easily, and the reader usually can identify it much more quickly by number than by rereading it. No illustrations are shown here, because the matter of such repeats has been discussed at length in a previous chapter.

Bass Solo Passages. Usually a succession of bass notes is marked with the designation "Bass Solo," or by the abbreviation "B.S." In braille, the abbreviation, minus capital letters and periods, is used, preceded by the word sign and followed by a dot 3. This combination is placed directly in front of the row sign. As stated previously, a row sign remains in force until it is contradicted by a new one. Although accordion examples shown in the MANUAL indicate that it is not necessary to mark the row sign at the beginning of each new measure unless the progres-
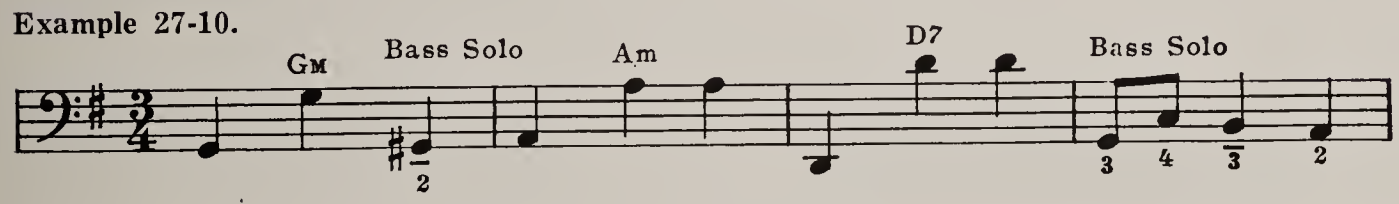
sion of the music calls for it, it is desirable to do so. Accordion pupils are often familiar with piano music, and it is more consistent with the bar-over-bar format to commence each left-hand measure with its appropriate row sign, as each right-hand measure is preceded by its appropriate octave sign. This procedure is followed in the examples presented in this chapter. (It will be noted that the initial notes in the second, third, and fourth measures of Example 27-9, for instance, would not be marked otherwise.) If a bass solo passage is interrupted by a double bar, forward-repeat sign, etc., the abbreviation should be shown again. It is also desirable to show it at the beginning of a new line, if the passage is carried over. The following two examples illustrate bass solos. In the first, the music for the right hand is also shown. In the second, right-hand signs are included in the illustration merely to indicate the two-line format.

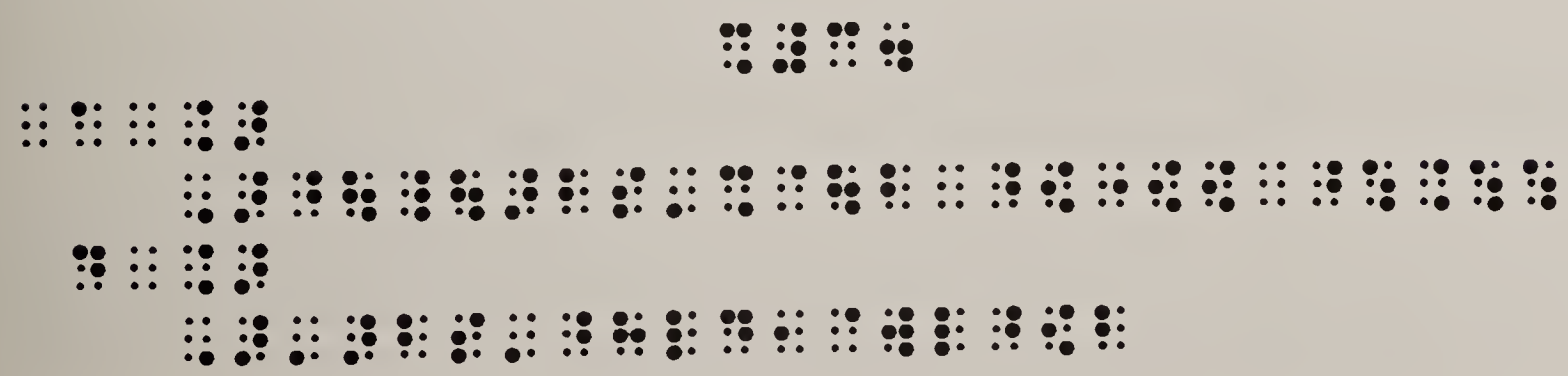
Example 27-9.





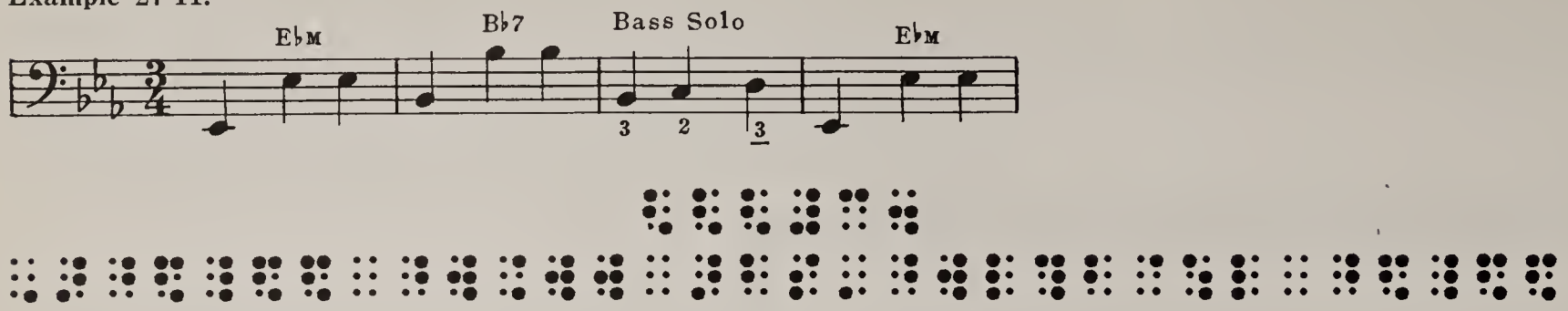
Example 27-10.



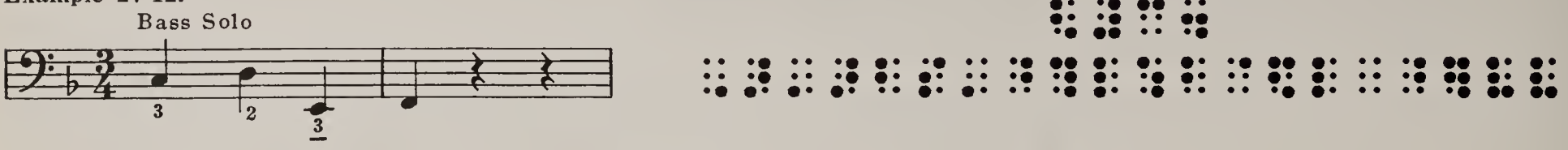


It is rather rare to encounter a note printed on the third line of the bass staff in accordion music, inasmuch as this line acts as a dividing line between bass and chord rows. Thus, a "D" note, to be played in a bass row, is usually shown an octave lower. Examples 27-11 and 27-12 are presented here because they both show a bass note on the third line.

Example 27-11.

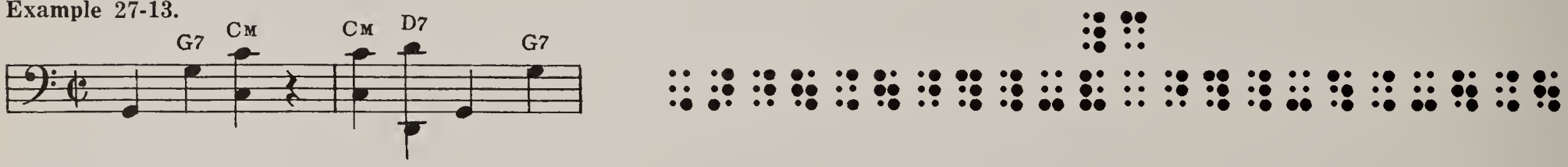


Example 27-12.

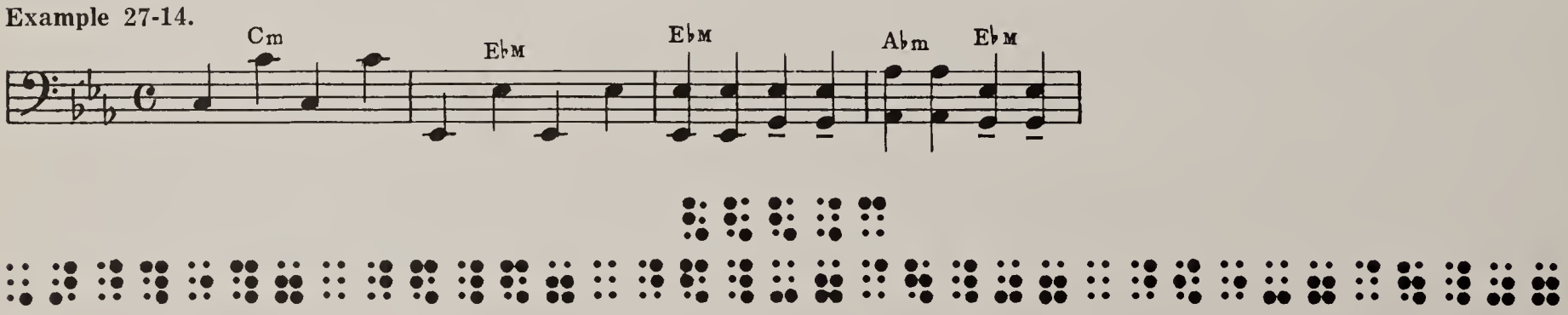


Transcribing a Bass Note Shown With an Interval. When a bass note and a chord note are printed on a common stem, indicating that the two are to be played simultaneously, rather than successively, the bass note, preceded by its row sign, is brailled first; the chord note, preceded by its row sign, is then brailled in the form of an interval rather than a note. In the case of **consecutive** note-and-interval combinations, succeeding bass notes do not have to be marked once the row sign has been brailled for the initial bass note, as long as they are played in the same row. The intervening row sign for the **interval** does not contradict a sign for the written bass note. (In piano music, the same principle is followed regarding octave marks for written notes and intervals.) In Example 27-13, therefore, the second and third bass notes in the second measure are not preceded by a row sign, because the sign that is shown for the first bass note in the measure is still in effect, even though row signs for two intervals intervene. Intervals may be doubled, but the doubling must be broken before a change of chord. (See Example 250 in the MANUAL.)

Example 27-13.

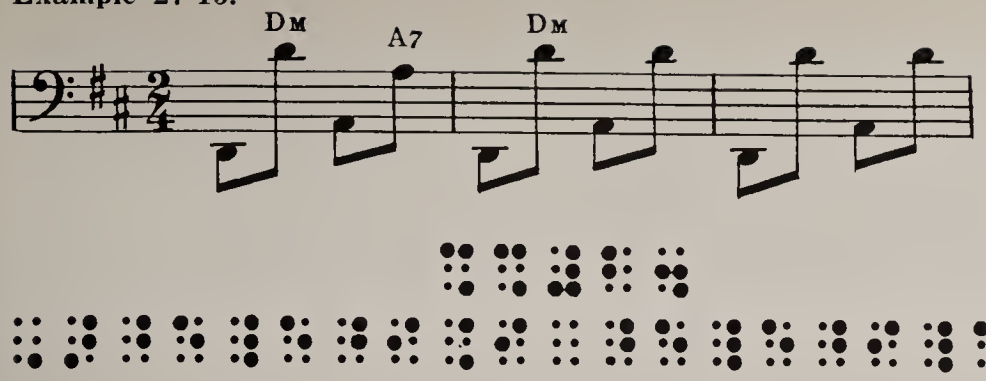


Example 27-14.



The Direction of Note Stems. Although the MANUAL states that notes of the basses occur with stems turned up, and notes for chords occur with stems turned down, occasionally this is not the case. (Examples 27-11 and 27-12 contain exceptions, for instance.) Under two circumstances the stems of both kinds of notes always point in the same direction; the direction may be either up or down. The first situation occurs when the notes appear on the same stem, as is illustrated in the last two examples; the second occurs when the stems of a bass note and a following chord note are joined by a ligature, as in Example 27-15.

Example 27-15.
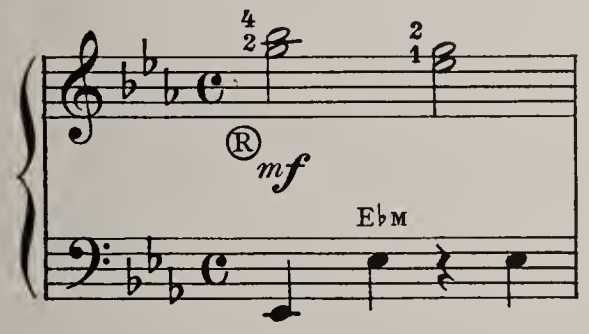


Register Indications. Most accordions are equipped with one or more switches which mechanically put into operation extra sets of reeds to reenforce the tones by coupling additional octaves. Sometimes the print music will show a register indication relating to using the switches. When such signs are included, they are generally shown enclosed within a small circle, placed near the upper stave. An encircled letter "R" may be shown to indicate "with register," or "full register," for instance, or in modern books of instruction one may encounter a single encircled dot as an indication for using a certain switch and two dots for another switch, according to the sound effect desired. Sometimes there are no register indications. THE MANUAL shows only one braille sign for register, and another for without register, as follows:

Register sign:

Without-Register Sign:

If the music contains more than one kind of register indication, therefore, the transcriber will first have to determine the exact meaning of the particular signs shown, and then arbitrarily use some appropriate indications of his own, such as "Reg. No. 1," "Reg. No. 2," etc., to represent them, and provide a clear explanation regarding their meaning in a transcriber's note. A dot 3 follows either of the braille abbreviations shown above, but where the register sign is followed by a numeral, the dot 3 is placed after the combination, rather than after the letter. Although no specific rules regarding the placement of these signs are given in the MANUAL, the general principle of placement of expression marks can be followed. Thus they are brailled in the right-hand part unless they appear below the lower staff, in which case they would be placed in the left-hand part. The following example illustrates the use of a register sign; in this case, it is the only one that appears in the composition.

Example 27-16.
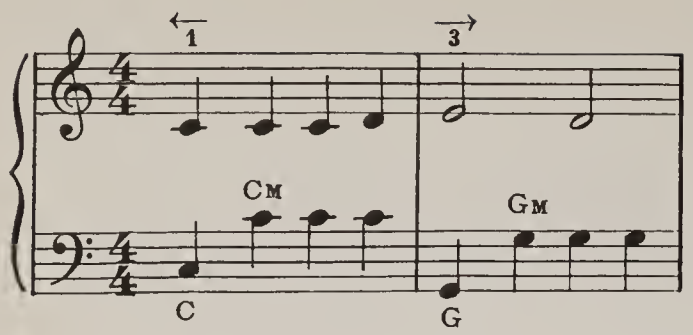


Signs for Manipulating the Bellows. Usually the "draw and push" or "open and close" signs are encountered only in the very earliest instruction books for the beginner. In print these signs generally consist of small horizontal arrows, which point to the left for "open" and point to the right for "close." Sometimes the words "in" and "out" are used. The signs are shown in braille as follows:

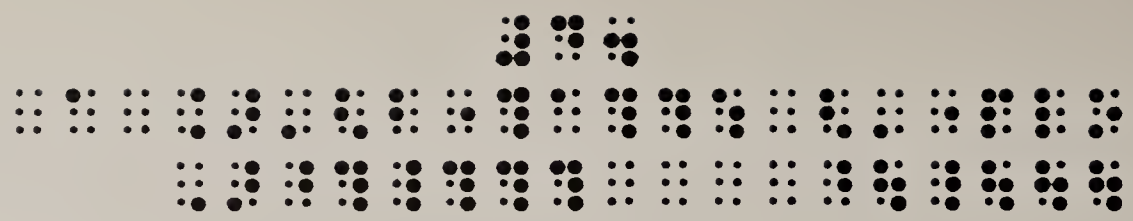
Open Sign:

Close Sign:

When these signs are used, they are brailled in the right-hand part, following word-sign expressions or an opening bracket. The note which follows does not require a special octave mark. Example 27-17 illustrates the use of these signs.

Example 27-17.
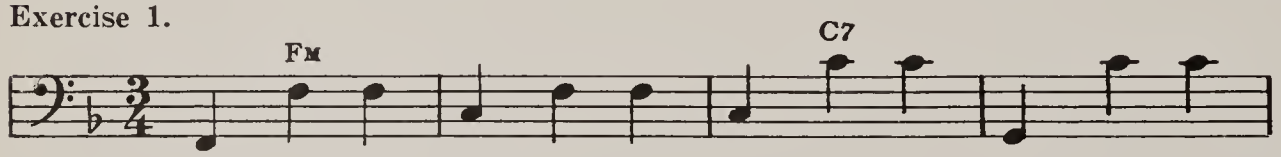




In conclusion, perhaps a word of explanation and caution should be given regarding one system of printed notation for the left hand, called the "full-bass notation". In this system, rather than a single note with a chord symbol above it being used to represent a chord, all notes of the chord are actually printed on the staff, as in piano music. The chords may be written in any of the various positions or inversions; for instance, a C Major chord may be shown in any of the following positions on the staff: CEG, EGC, or GCE. It should be kept in mind, however, that each chord is **mechanically** combined within the instrument itself, and any particular chord may be played in one position (root position) and one position only, regardless of the position or inversion that is shown on the staff. The player has no control over this whatsoever. Therefore, to try to transfer the full-chord notation to braille is quite pointless if the transcription is being made strictly for the accordion. It is conceivable, perhaps, that a particular reader might wish to see the left hand of every measure written out according to the notation for both piano and accordion, but this seems rather improbable. However, if such a transcription is desired, it is possible to braille the measure two ways, and to join the two versions with an in-accord. It could be brailled first with full chord reproduction, in the manner of keyboard music, preceded by the left-hand sign. This would be followed by the accordion notation, preceded by the accordion prefix. Example 253 in the MANUAL shows this kind of detailed transcription, with the addition of even a third indication — that of short-form scoring — a subject not treated in this book. Anyone who is interested in this type of transcription is referred to the above example.

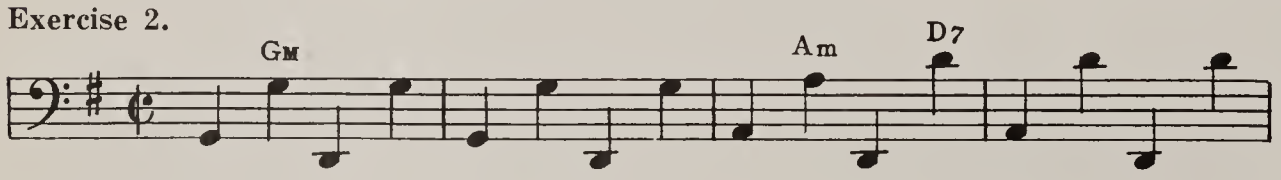
Exercises for Chapter 27

Directions for the Exercises. Marginal numbers should be shown in those exercises where there are two-hand parts. Exercise 10 shows an example of "full-bass notation." In an accordion transcription, the chords to be shown are an F major and a C seventh, respectively.
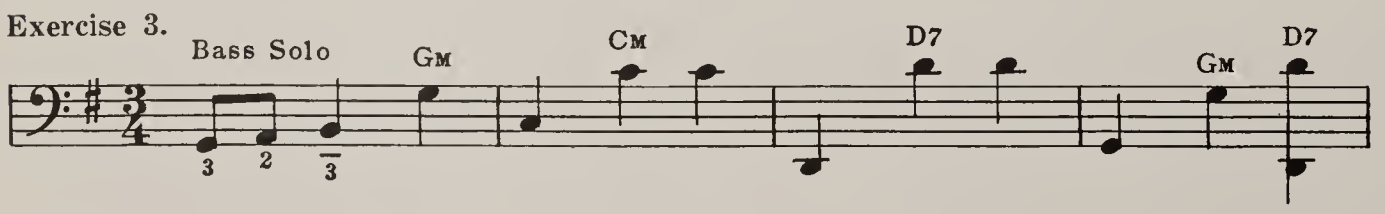
Exercise 1.
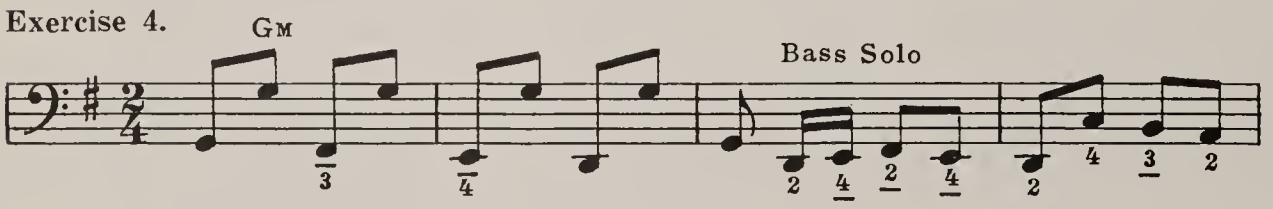


Exercise 2.



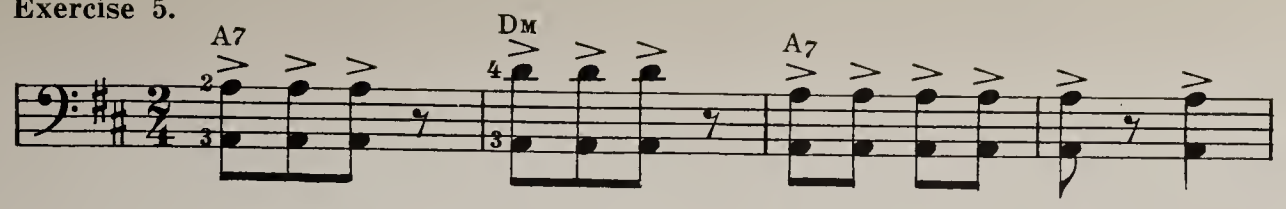
Exercise 3.
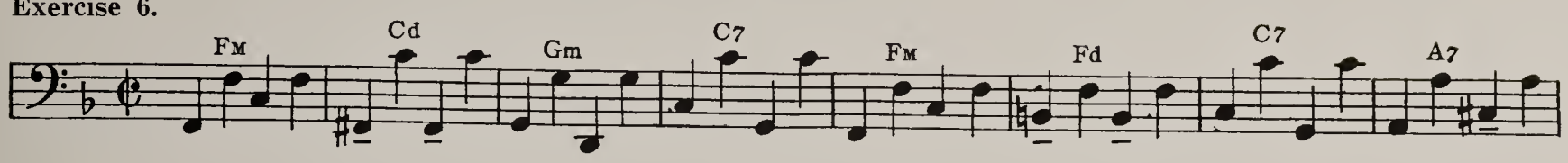


Exercise 4.
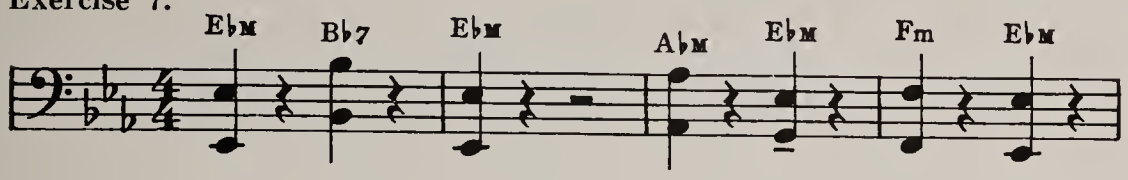


Exercise 5.
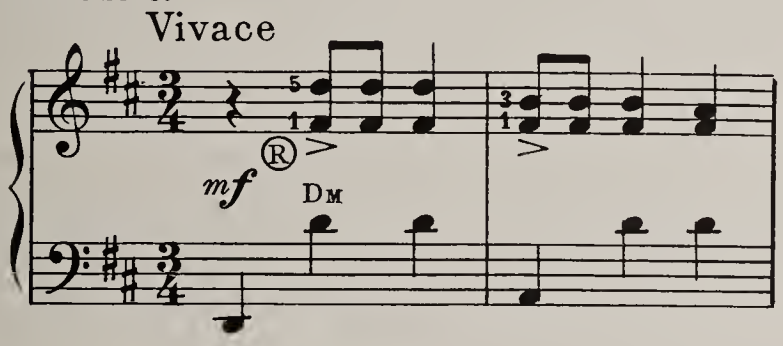


Exercise 6.
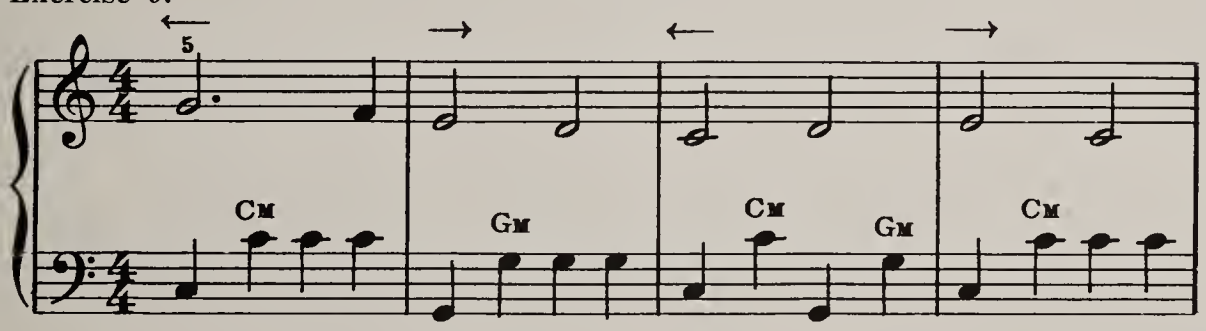


Exercise 7.
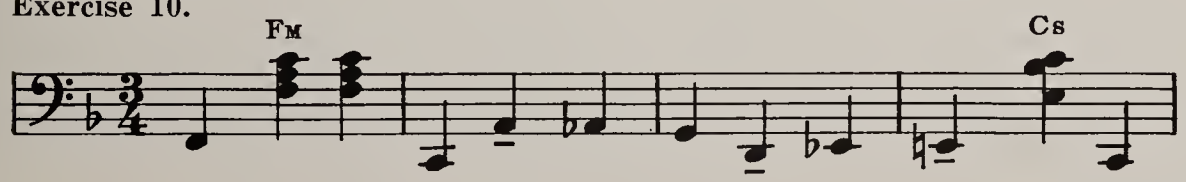


Exercise 8.



Exercise 9.



Exercise 10.



Chapter 28

DRUM MUSIC

There are a few types of music, such as chant, which as yet have not been codified in braille. There is, therefore, no authoritative method for transcribing these types of music. Drum music falls into this category. In the absence of any authorized method of writing drum parts, the only information that can be presented in this text concerns one or two methods currently being used by some transcribers and teachers as a temporary practice, until such time as the drum score is codified. Suggestions given here are in reference to the kind of notation the transcriber is likely to encounter in a beginners' instruction book for the drum or in music for an elementary or secondary school group.

General Format. A simple orchestral or band part marked "Drums" generally consists of musical notation for the snare drum and the bass drum, shown as a combination on a single stave, written in the bass clef. These two parts may be the only ones shown; occasionally others (such as cymbals, triangle, wood blocks, tambourine), appear here and there throughout the score. When there are many sounds to be produced at the same time, the composer uses a double bass staff, with some parts written on one staff and some on the other, to make the music easier to read. The different parts are generally assigned to different players. In a school orchestra or band, one child plays the bass drum only, while another plays the snare drum. An exception may occur in those rather rare instances where the school drum is equipped with a pedal. If a part for the cymbals is included, and enough players are available, a third child is given that part; if not, the bass drummer plays the cymbals also. In residential schools, the general practice has been to make a separate transcription for any individual player, containing his part (or parts) only, even though in print all parts are shown on the staff simultaneously, measure by measure, so that more than one person can read the page at the same time. In transcriptions made for a conductor or for general circulation, however, including those prepared for the Library of Congress, the full drum score must be shown.

There are two ways in which the full score may be presented. A number of conductors who read from a braille score prefer to have all of the parts for each measure written out successively in a single-line format, joined by a series of in-accords. (The individual student is given a separate transcription containing his particular part.) The in-accords are kept in proper staff order, that is, they are brailled upward, in sequence, according to the location of the notes being used for the different instruments, with the lowest note brailled first. This is an easy format for the transcriber to follow.

A format which calls for the use of a separate braille line for each part has been found to be quite successful, however. In this case, the parts are aligned vertically, by measures, as in Bar-over-Bar. Again, the proper staff order is observed, the lowest note on the staff being placed on the lowest line of the parallel. When more than two lines are present in the parallel, the disposition is Open Score. The number of lines may have to be increased or decreased, from time to time, according to the number of parts shown. Modern rules of notation imply the preference of the open-score format for a full score, in instrumental as well as in vocal music. This is the format which must be used in transcriptions for the Library of Congress. Even in a transcription made for the individual student, children who play in public school groups generally prefer to read from the full score, transcribed in this manner. Then, if the pupil is asked to play a certain percussion instrument on one day, and another instrument on another day (a very common practice), all parts are on the same sheet, and he can quickly pick out the particular lines in the parallel he is to follow.

This brief and generalized discussion concerning format should give the braillist some idea how he might work out a suitable format to fit his particular needs in regard to a given transcription. A few examples presented later in the chapter will illustrate some specific details regarding the two different types of formats suggested here.

Transcribing the Symbols. Music written for those percussion instruments that produce sounds having definite pitch, such as chimes, xylophone, timpani, etc., is brailled in the usual manner, with the notes and their proper octave marks transcribed according to whatever the print shows. The braillist needs no special instruction regarding the notation for these instruments. The following instructions relate to those instruments which have indefinite pitch.

Notes. The print part for the bass drum is written exclusively on the first space of the bass staff, and that for the snare drum is placed on the third space. In braille, therefore, the note A (second octave) is always used for the bass-drum part, and the note E (third octave) for the snare-drum part; these two notations do not vary. Parts for other percussion instruments of indefinite pitch may appear in a variety of locations. Because the bass drummer often plays the cymbals, as well as the drum, the part for the cymbals may also appear on the first space. In order not to confuse the two parts in braille, the note C (third octave) is usually assigned to the notation for the cymbals. Notation for other instruments, such as the claves, tom tom, ratchet, wood blocks, etc., is usually shown on the fourth space of the staff, and the Note G (third octave) is generally used to show the necessary time values. An explanatory statement should be placed at the beginning of a piece, stating the note or pitch which represents each part throughout the composition. In print each part is clearly identified, wherever it occurs, and in braille
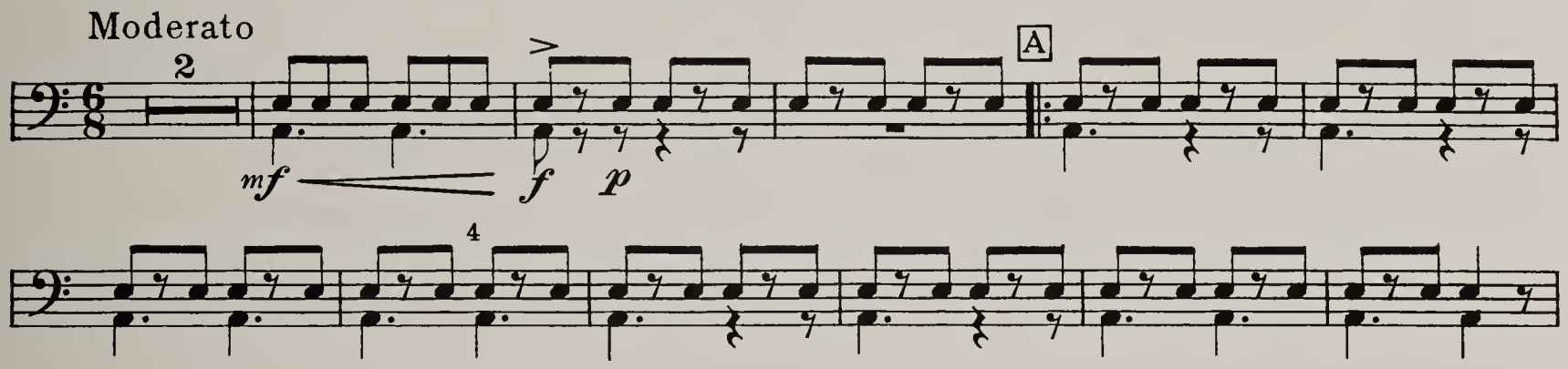
each must be clearly identifiable also, no matter what format is being employed. It is not always necessary to label the parts where they occur in the transcription. If only two, three, or four parts are to be shown throughout, each with its specific note, and no other parts are introduced, the particular note being used will adequately identify the part being represented. However, if the same note must be used for more than one instrument, an appropriate abbreviation, introduced by a word sign, and followed by a dot 3, should precede each of these parts wherever it occurs. Thus, if the piece consisted of parts for the two drums, castanets, triangle, wood blocks, and tom tom, with the last three parts appearing on the top space of the staff, it would not be necessary to identify the two drum parts as they occur, but each of the others would have to be introduced by its abbreviation wherever it occurred.

Octave signs for notes used for percussion instruments of indefinite pitch seldom need to be shown, because the octave used with any particular note does not change. Therefore, the usual rules regarding octave signs do not remain in effect. Some drum players who braille their own scores omit octave marks completely in music for these instruments. Generally the signs are shown only at the beginning of the piece, at the beginning of each new section or parallel, and after word-sign expressions, to define more clearly the resumption of the music code. In the single-line format, it is not necessary to show them at the beginning of each new line. It is desirable to show them following an in-accord sign, in those particular cases where no other sign intervenes between the in-accord and note, to prevent the note from resembling a letter preceded by a word sign. Within either format, it is not necessary to re-mark the octave following a numeral repeat.

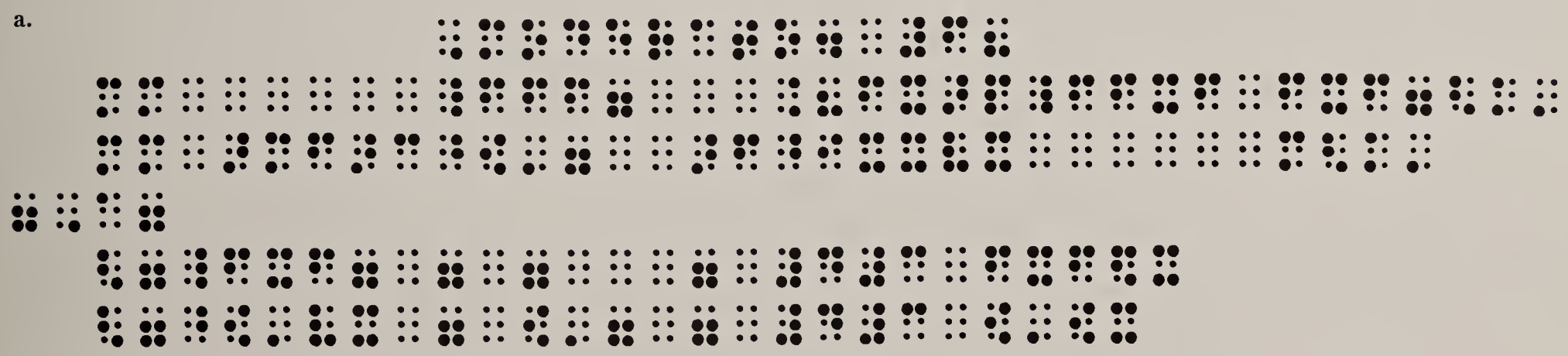
Notes of smaller value may be grouped according to the usual rules. Repeats can be used very freely in drum music because of its inherently repetitious nature. However, in method books for beginning drummers, in those exercises where each stroke is being spelled out in precise detail, part-measure repeats should not be used, as they would tend to obscure the character of a nine-stroke roll, etc.; otherwise, they are employed wherever circumstances permit. Measure repeats and numeral repeats are helpful. Measure numbers may be shown at the margin, if desired, but generally rehearsal numbers are present and closely spaced; in that case, they can effectively serve as points of reference. In the absence of measure numbers, backward numeral repeats are often useful.

Example 28-1 represents a few sections of a simple drum part, for the two drums only. In illustration a it is shown bar-over-bar; in b, the single-line format is used.

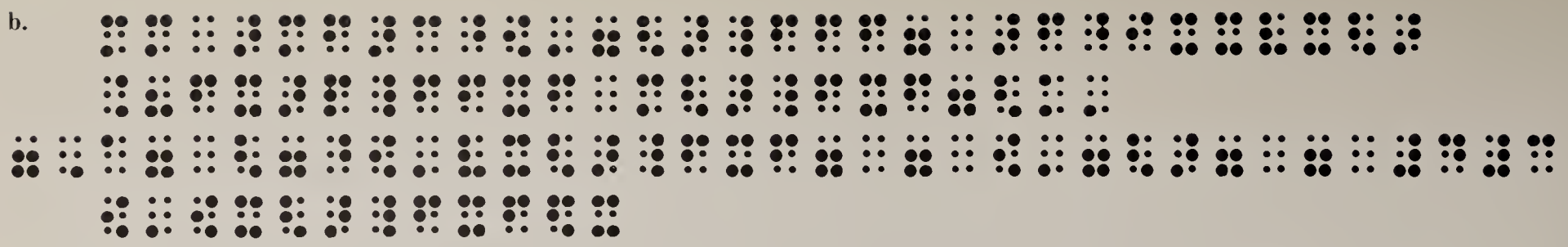
Example 28-1.



a.
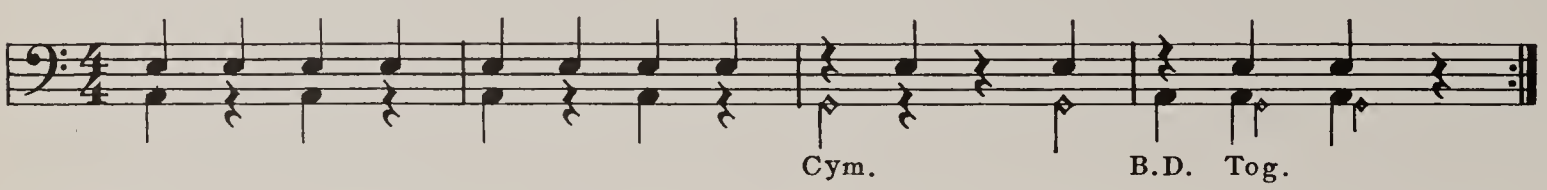


b.

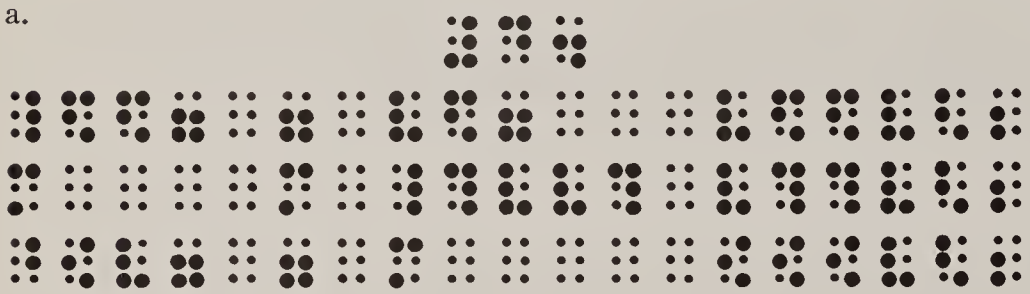


Example 28-2 illustrates four measures of a drum part. In illustration **a** it is brailled bar-over-bar. The first two measures are for the drums only, but a third part has to be shown in the third and fourth measures. To avoid starting a three-line parallel with the third measure, therefore, a three-line parallel is started with the first measure, and rests are used to fill in the first two measures for the cymbals in this particular case. The number of lines in successive parallels would depend upon the number of parts being shown in each parallel. In illustration **b**, brailled in the single-line format, the part for the bass drum in the third measure is indicated with a measure rest. Because the two drums are used more frequently than the other instruments, their parts are usually indicated with rests when they are absent for a few measures. In drum music, where rests are added to complete a line in the parallel, or to fill in an in-accord part in this manner, it is not considered necessary to precede them with a dot 5. In the following example, let it be assumed that the note used for the cymbals has been identified in a list preceding the music.

Example 28-2.



a.



b.



Example 28-3 represents section E of a drum part. It is shown in two versions also. In both cases, let it be assumed that the note to be used for each part has been identified in a short table preceding the piece, such as:

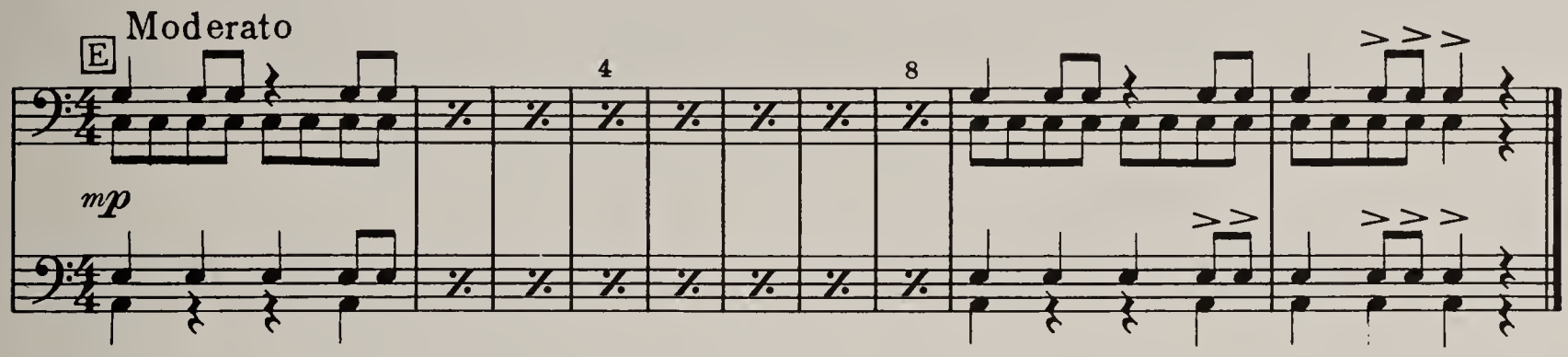
"Notation for the percussion instruments used in this selection is as follows:

Claves on g.
Snare drum on e.
Maracas on c.
Bass drum on a."

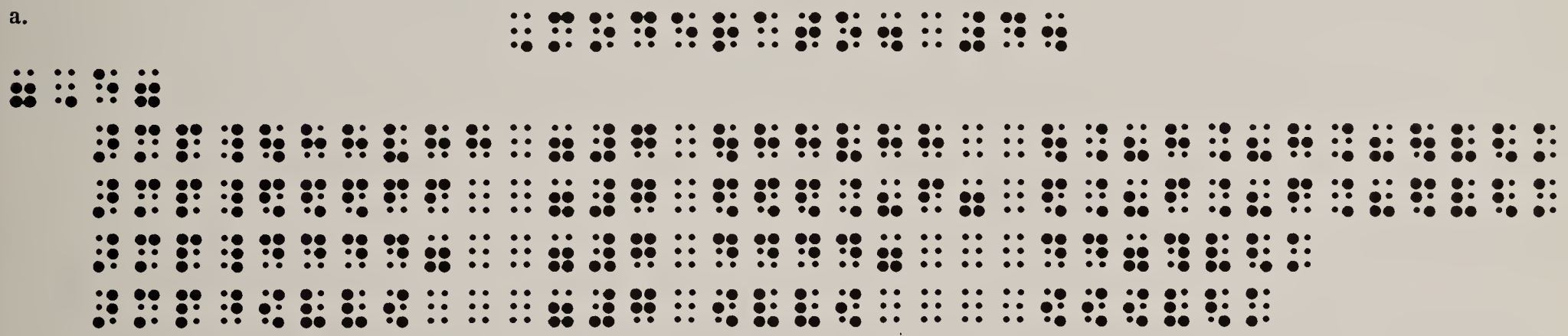
The order of listing should be reversed, if the single-line disposition is being employed, because the order of parts is reversed in the transcription, the lowest part being shown first. It is better to use the literary letter preceded by the letter sign to indicate the pitch, rather than the musical sign. If the latter were used, it would have to be preceded by the musical prefix (see next chapter), and the whole-note value would be employed. Because each note represents only one instrument in this piece, the parts do not have to be identified in the body of the transcription.

When a double bass staff is employed, as in this example, following the correct order of parts proves to be visually confusing, because the parts are not brailled according to the order in which the eye normally views them. In bar-over-bar, the order for this particular example is: upper part of upper staff, upper part of lower staff, lower part of upper staff, and lower part of lower staff. In the single-line format, the order is: lower part of lower staff, lower part of upper staff, upper part of lower staff, and upper part of upper staff. In bar-over-bar, measures are not divided between braille lines in drum music. A free line should be left between parallels, so that each may be more clearly defined. (In Example 28-3a the repeat sign is used for a half-beat repetition in one instance, in order to gain a needed cell.) The time signature is 4/4.

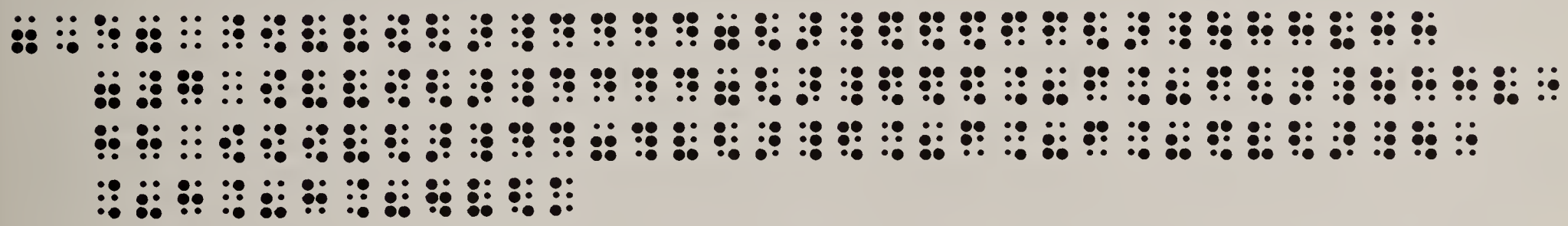
Example 28-3.



a.

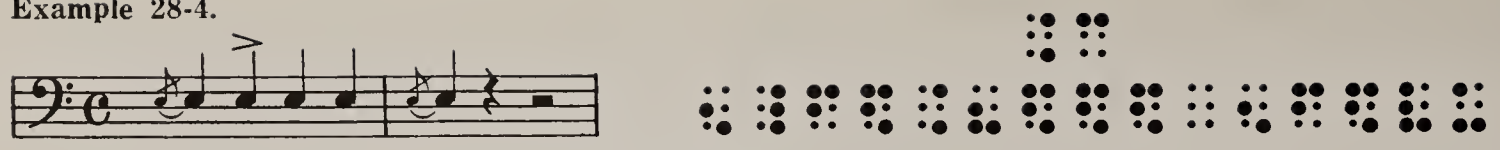


b.



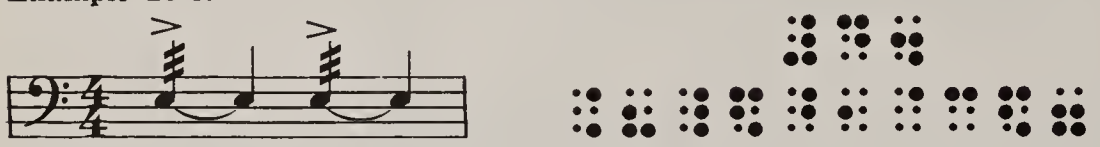
The Flam. In both print and braille notation, the flam is indicated with a grace note. It is usually shown as an 8th note, and it is brailled accordingly. Although flams are often written with a tie between the grace note and the following note, most publishers now are simplifying drum notation by omitting this contradictory sign (two sounds are made, not one). Readers, transcribers, and teachers agree that this particular tie should be omitted in the braille score. The following example illustrates the flam.

Example 28-4.



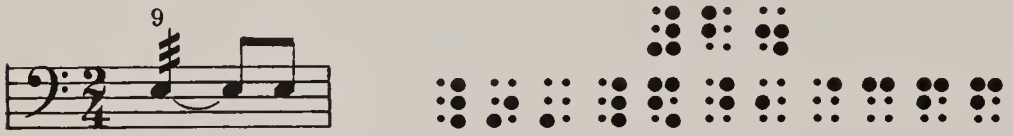
Rolls. In both print and braille, rolls are indicated by fractioning signs, according to the number of bars shown on the stem of the note. The roll sign is brailled after the note. If the note is tied, the roll sign precedes the tie. In a very large majority of cases, three bars are shown, indicating 32nd fractioning, and dots 4-5, 2 are used to indicate it. A 16th fractioning is shown by dots 4-5, 1-2-3. It should be stated, however, that a number of blind musicians who both play and teach drums feel strongly that a single, specific sign—the sign for 32nd fractioning, or dots 4-5, 2—should be used to indicate all rolls in a child's drum transcription. This is regarded as the universal roll sign by drummers, and teachers feel a single specific sign is easier for the child to learn. They explain that how a note is rolled depends entirely upon the time signature, tempo, and the ability of the player in much the same manner that the execution of a trill is influenced by these factors. The transcriber is often asked to use this particular sign for rolls throughout the score. In scores for advanced drummers, however, a variety of roll signs will be necessary. In all music prepared for the Library of Congress, roll signs should be brailled according to the print. The following example illustrates the roll sign.

Example 28-5.



Sometimes a numeral is shown in conjunction with a roll sign, such as 5, 7, or 9, indicating how many strokes are to be used for the roll. These numbers are shown in braille by using the irregular-grouping sign before the note, together with whatever number is shown, according to the directions given in Chapter 15. The roll sign must still be transcribed following the note, however. If an accent mark is also present, it should never be omitted in the transcription because it gives specific information to the drummer concerning the roll. The accent follows the grouping sign. Example 28-6 illustrates a roll with a numeral.
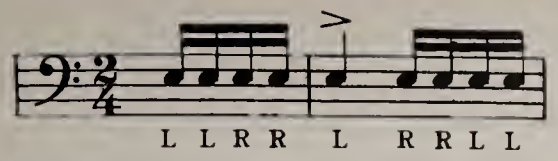
Example 28-6.



Hand Signs. In drum music hand signs are encountered only in method books written for beginners. There are two interim practices regarding the brailling of hand signs for drum music. Each has its merits, and individuals who request drum music will undoubtedly have their preferences. In one method, the sign that is used for the left hand is the same as that used for the left toe in organ pedalling, dot 1. The sign that is used for the right hand is the same as that used for the right toe, dots 1-2-3. These signs are brailled **after** the note. Usually only one hand sign is shown for any one note. However, in those cases where the execution of a particular roll is being explained, a number of successive hand signs may be printed under or over a single note. In that case, the braille note is followed by the appropriate number of hand signs in succession, without any spacing. If the note is tied, the order of signs is: note, hand signs, roll, tie. As far as can be determined at present, this seems to be the procedure preferred by the majority of braille music authorities. The transcriber will observe that these particular hand signs require only one space, but that the reader must wait until after he has seen the note value before he sees which hand to use. Where a succession of hand signs is used, this may be an advantage, however. Illustrations **a** in Examples 28-7 and 28-8 show this kind of indication.

The other method employs the hand signs that are used in keyboard music. These are transcribed before the note. Where multiple hand signs are shown for one note, they are brailled in succession, without spacing, before the note to which they apply. Some feel that this method presents a disadvantage in memorizing, because the reader must read through so many signs before he sees the time value of the note. An advantage, however, is that the reader does not have to learn new hand signs if he is already acquainted with keyboard music. Also, although these signs require more space, the reader sees the hand indication first, as usually is advisable. Illustrations **b** in Examples 28-7 and 28-8 show this use of hand signs.
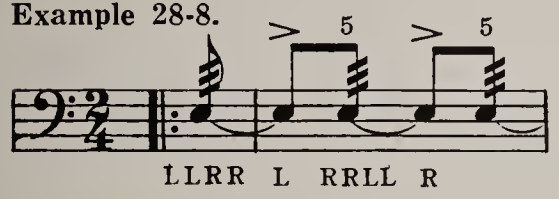
Example 28-7.



a.

b.

Example 28-8.
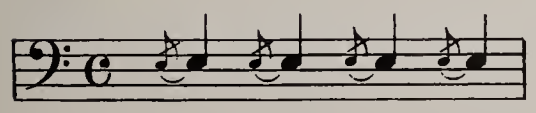


a.

b.
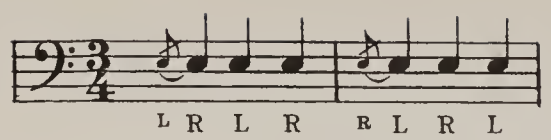
Exercises for Chapter 28

Directions for the Exercises. Inasmuch as the Library of Congress prefers the use of dot 1 to indicate the left hand in drum music, and dots 1-2-3 to indicate the right hand, the student is requested to use these signs in the exercises. In Exercise 9 the note C can be used for tambourine music, so as not to confuse it with that for the snare drum. A tabulation of the parts should be shown preceding the transcription. The student should use open score in brailling this particular exercise. He may choose the format for Exercises 6, 7, and 8. Measure numbers should be used for Exercises 7, 8, and 9.
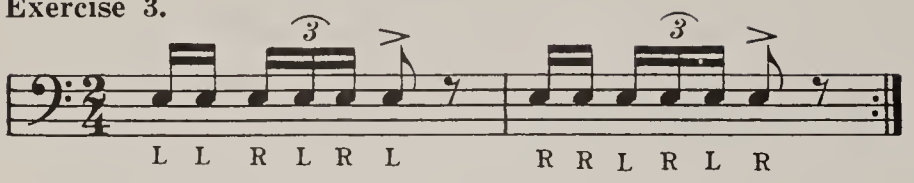
Exercise 1.
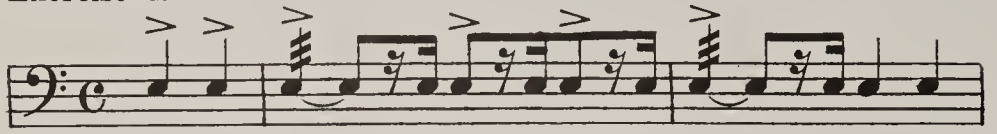


Exercise 2.
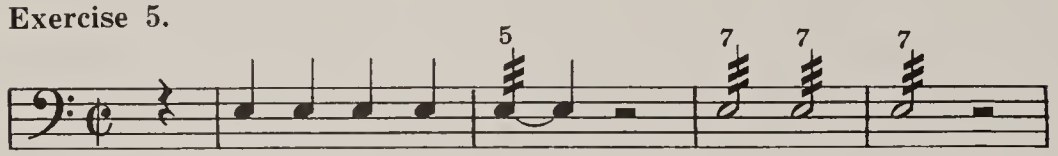


Exercise 3.
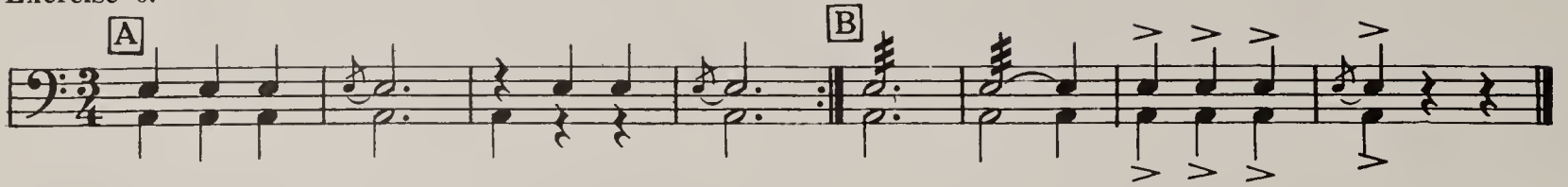


Exercise 4.
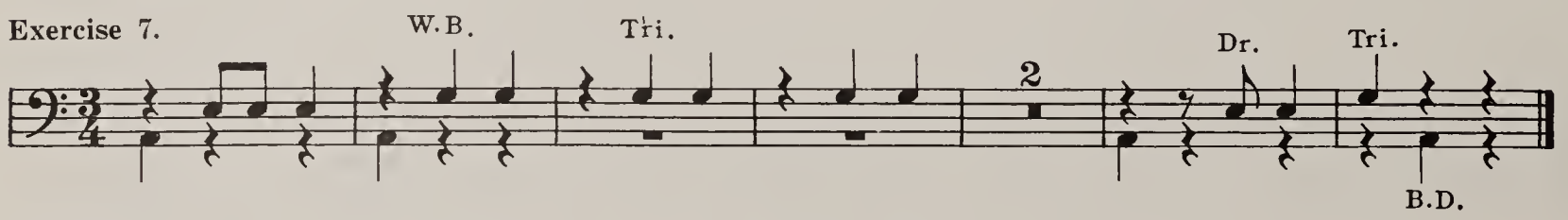


Exercise 5.
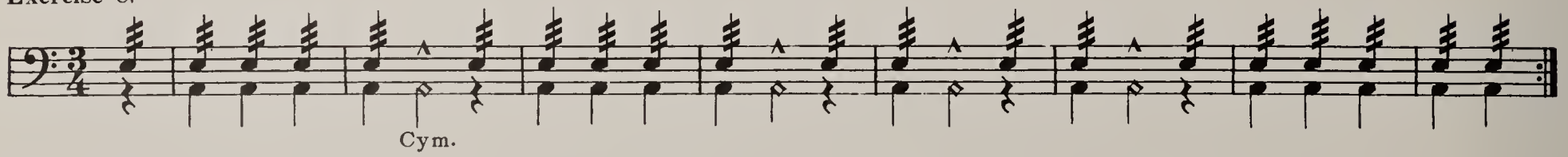


Exercise 6.
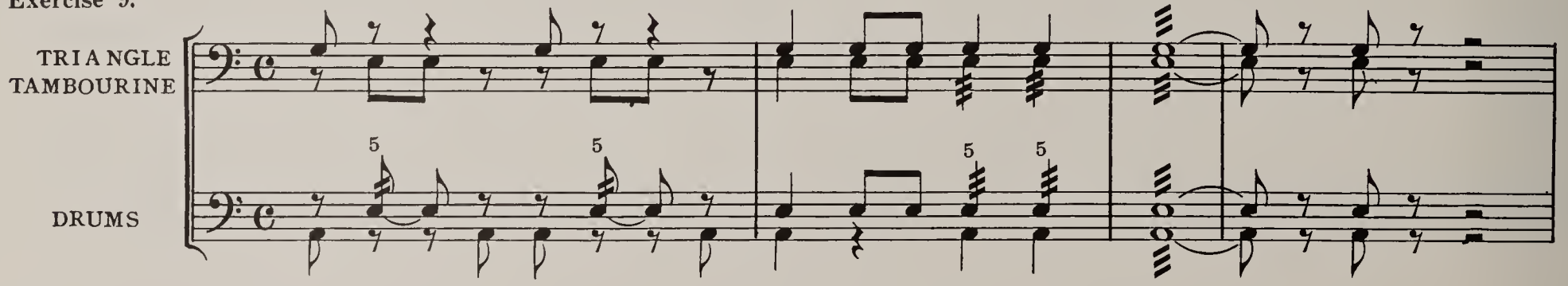


Exercise 7.



Exercise 8.



Exercise 9.



Chapter 29

MISCELLANEOUS SIGNS AND PROCEDURES

Clef Signs. Clef signs are related to lines and spaces on a staff. Since there is no staff in braille music, these signs are virtually meaningless except to one who, for any reason, needs to know the ink-print disposition. Thus they are omitted in braille transcriptions, with the exception of those that are prepared for the specific use of the blind teacher of sighted pupils. They are not required in facsimile transcriptions prepared for the Library of Congress. The discussion presented in this text regarding their use, therefore, is brief. If the braillist has need of them, he should refer to the Index in the MANUAL for further information and illustrations. Each transcriber should be able to identify the signs, however, whether or not he is called on to use them. Clef symbols are shown in the following table.

G or Treble Clef: 

F or Bass Clef: 

C Clef: 

C Clef, fourth line: 

Where it is necessary to show the particular line on which the clef symbol is placed, the signs which usually stand for octave marks are inserted between the second and third characters of the clef sign, with the first octave sign indicating the first line, the second octave sign indicating the second line, etc. The final clef sign shown in the preceding table illustrates this.
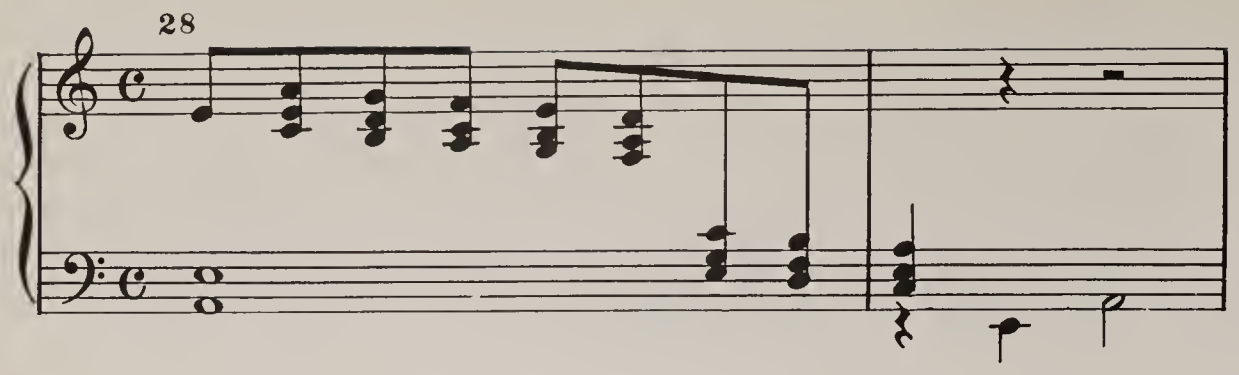
When clef signs are included in the transcription, if the part for one hand moves into the staff that is provided for the other, the clef sign which pertains to that staff must be inserted at that particular point, but the final character in the sign is **modified**; dots 1-3 are substituted for the third character, which normally consists of dots 1-2-3. These special clef signs do not affect the direction in which intervals and in-accords are read. The only time the modified clefs are to be used is when the music for a given hand is actually written in the unaccustomed staff. Otherwise, regular clef signs are shown where there is a simple change of clef. The modified clef signs are shown in the following manner.

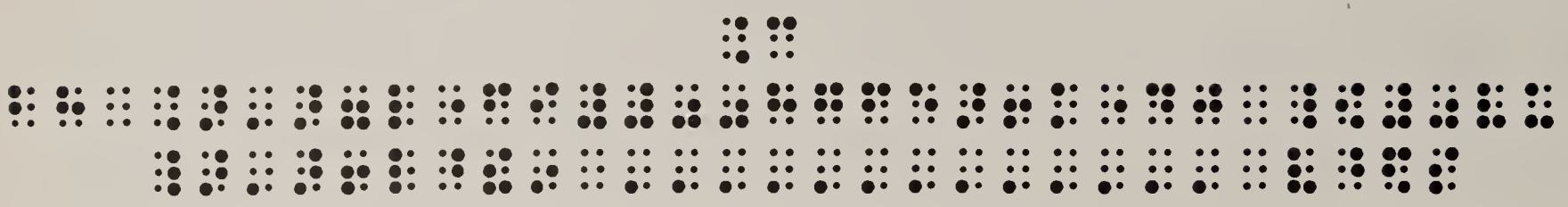
Modified G Clef: 

Modified F Clef: 
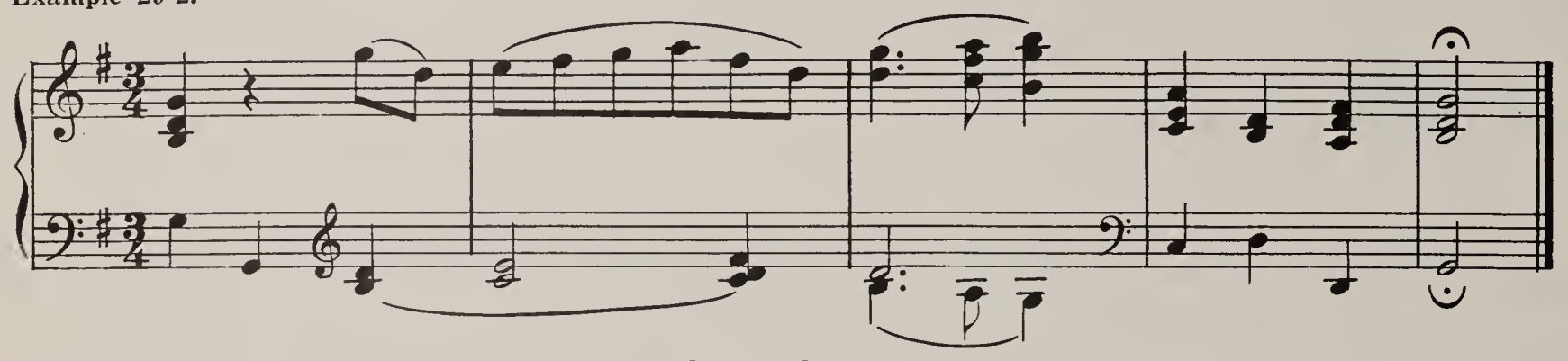
If clef signs are used in the section-by-section format, they are shown at the beginning of each section. In the bar-over-bar format, they are shown at the beginning of the parallel, following the hand signs. Within any format, changes of clef which are marked in the print must always be reproduced at the points where they occur. An octave mark is required for the first note following a clef sign. The signs are illustrated in the following two examples. In Example 29-1 the music for the right hand moves into the lower staff, and a modified F clef is shown in the transcription at that point. In Example 29-2 a change of clef must be shown, rather than a change of staff, and the clef sign used in this case is not modified. (In measure 23, following the left-hand sign, the G clef is shown, because it is still in effect for the left hand at that point. The F clef reappears in measure 24, and it is shown in the transcription.)

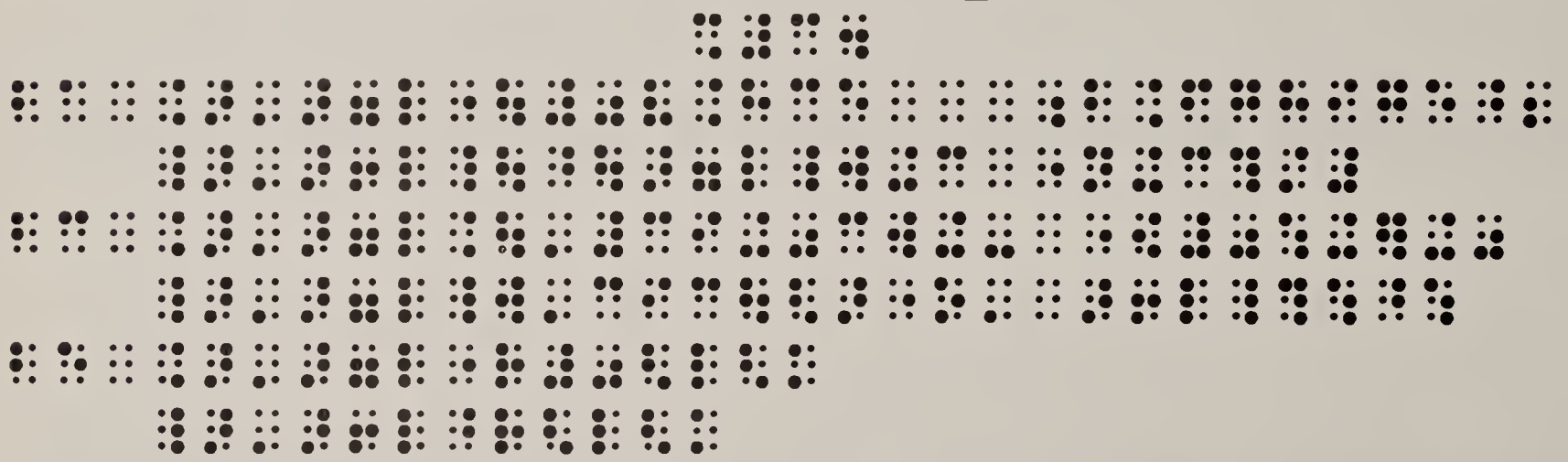
Example 29-1.





Example 29-2.





Indicating the Direction for Reading Intervals and In-accords. In a transcription of keyboard or string music, an indication regarding chord direction should be placed at the beginning of the piece, as mentioned previously. A statement such as: "Chords are read downward in the right hand and upward in the left," could be used in the case of a piano transcription. A musical indication can be provided instead. Common braille practice is to show a C, whole note, followed by the second-interval sign, and then to indicate, by means of an in-accord, whether that interval refers to a B (downward reading) or to a D (upward reading). The braille notation shown in Example 29-3 thus indicates a downward reading.

Example 29.3.

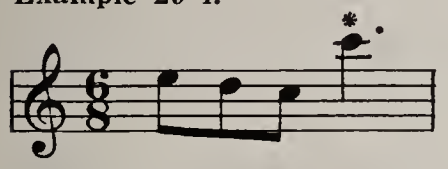


The Music Asterisk. This sign may be placed at the beginning of a measure, or in front of any sign within a measure, to indicate an asterisk in the print, or to indicate that there is something present at that particular point in the music which needs an explanation. It is placed wherever called for, without any spacing, but the following note needs an octave mark. At the bottom of the braille page, separated from the text by a line composed of a series of dots 2-5, the asterisk sign is shown, followed by the explanation. If more than one asterisk must be used, each is followed by the numeral sign and the identifying number, or by a letter. The sign is shown as follows:

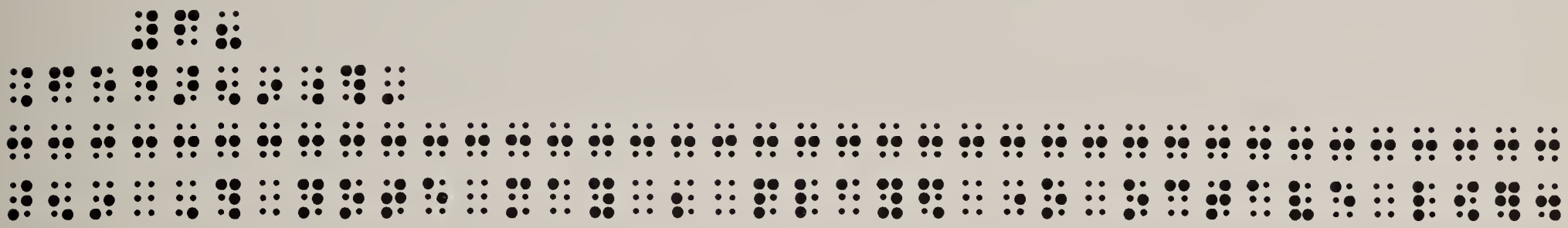
The Music Asterisk: 

The asterisk is illustrated in the following example.

Example 29-4.



*This note may be played one octave lower.



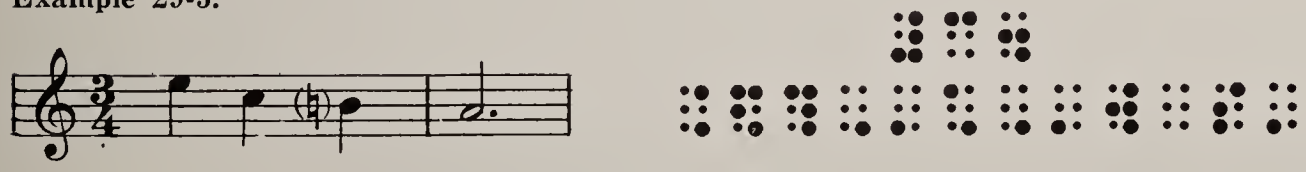
The MANUAL lists another use of the music asterisk as follows: "In keyboard music where one of the parts (usually the pedal part in organ music) has more than ten measures' rest, this part is temporarily omitted. An asterisk must be placed at the point of omission, the number of measures' rest being given in a footnote."

The Music Parenthesis. In a facsimile transcription, notes or signs that are enclosed in parentheses in the print copy must be preceded and followed by the music parenthesis sign. The sign is shown as follows.

The Music Parenthesis Sign: 

The sign is illustrated in the next example.

Example 29-5.



If an accidental is printed above a note, rather than beside it, however, this procedure is not followed. The accidental is brailled in front of the note, preceded by a dot 6, in this case.
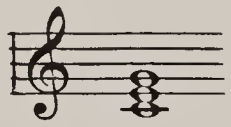
The Music and Literary Prefixes. Where it is necessary to interpolate actual music notation in a literary text, the music notation must be preceded by the appropriate prefix. Resumption of the literary text is then preceded by its appropriate prefix. Where the music terminates with a double bar, or the abbreviation "etc.," written with a word sign, it is not necessary to show the literary prefix for the word text which follows. These signs are shown below.

The Music Prefix: ⠼

The Literary Prefix: ⠸⠼

This kind of alternation often occurs in a textbook where a musical example is inserted in the literary text to illustrate a statement of some kind, as shown in the following example.

Example 29-6.

The chord  is a major chord.
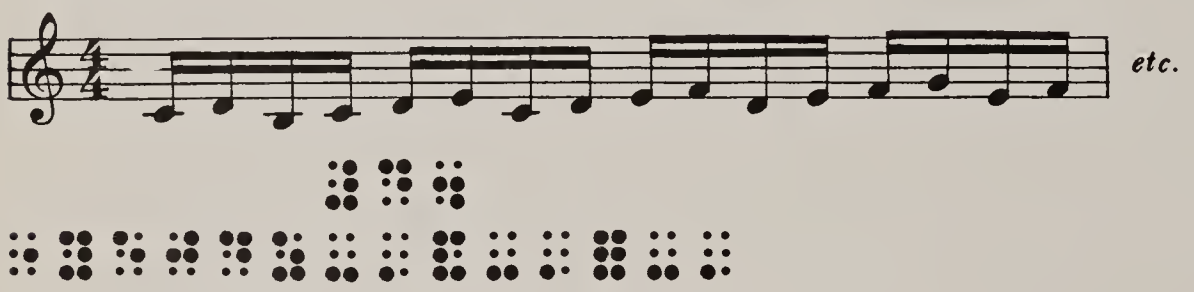
⠼⠉⠀⠼⠉⠁⠃⠁⠼⠑⠑⠀⠼⠓⠓⠀⠼⠙⠙⠁⠼⠋⠋⠀⠼⠛⠛⠁⠼⠁⠁⠀⠼⠃⠃⠁⠼⠉⠉⠁⠼⠙⠙⠁⠼⠑⠑⠁⠼⠋⠋⠁⠼⠛⠛⠁⠼⠓⠓⠁⠼⠊⠊⠁

Sequence Abbreviation. Sometimes in technical exercises, a melodic figure is repeated as a pattern, on successive notes of the scale, according to the particular key being used. Movement may be up or down the scale, in sequence. If no accidentals, fingering, or other modifications are shown, and the repetition is exact, it is possible to show the sequence thus: The pattern is brailled once; then, to indicate that it is to be repeated on each successive written note, only the initial note of each figure is brailled, followed immediately by dots 3-6. The remaining notes of the figure are omitted. If the print copy does not show this kind of abbreviation, however, the sequence sign must be followed by a dot 3, in each case. Only single notes can be repeated in this manner, and all the notes must be of the same value. No special octave marks are required. The sequence sign is never doubled, but the repeat sign may be used in the original pattern, where applicable. The sequence sign is shown as follows.

Sequence-abbreviation Sign: ⠨

In the following two examples, no abbreviation is shown in the print copy, and thus each sequence sign is followed by a dot 3. In Example 29-8, the **final** pattern would have to be written out in full wherever it occurred in order to show the end of the doubling.
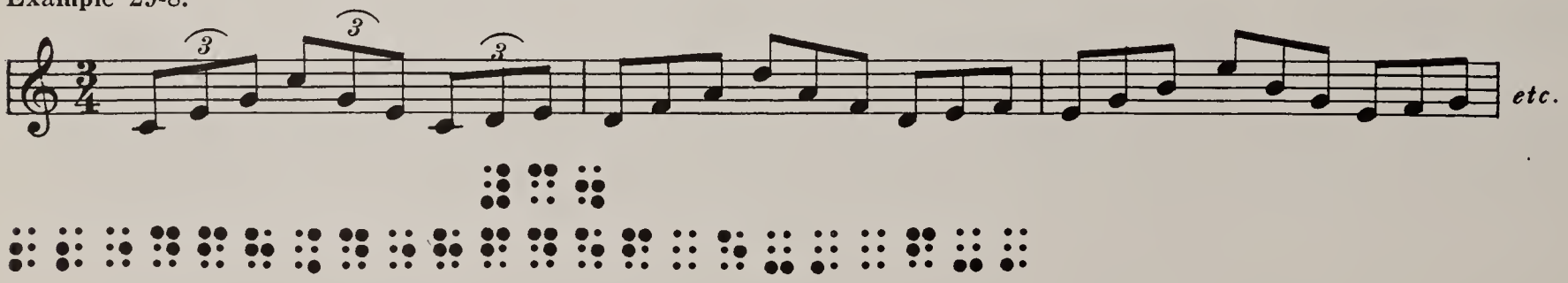
Example 29-7.



⠼⠨⠨⠨

⠼⠁⠃⠁⠼⠉⠙⠁⠼⠑⠋⠁⠼⠛⠓⠁⠼⠊⠚⠁⠼⠅⠇⠁⠼⠍⠝⠁⠼⠕⠏⠁⠼⠟⠗⠁⠼⠎⠞⠁⠼⠥⠧⠁⠼⠺⠭⠁⠼⠽⠵⠁

Example 29-8.



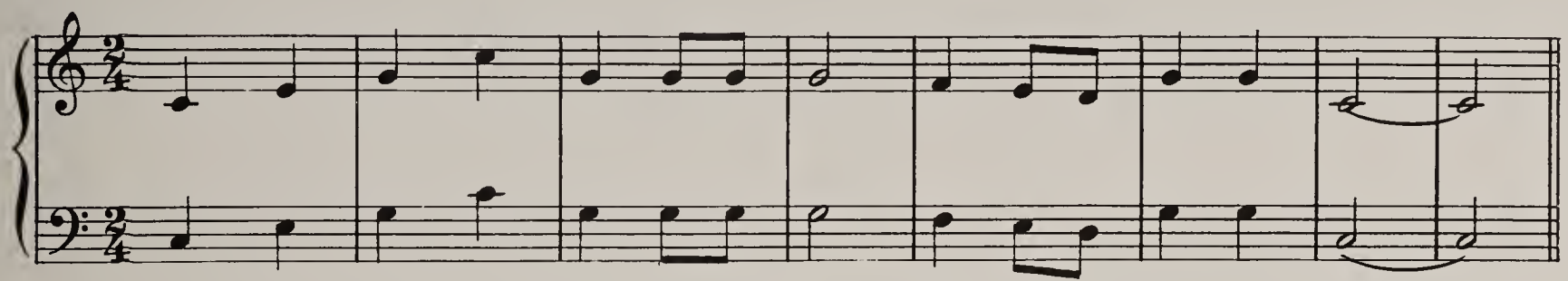
⠼⠨⠨⠨

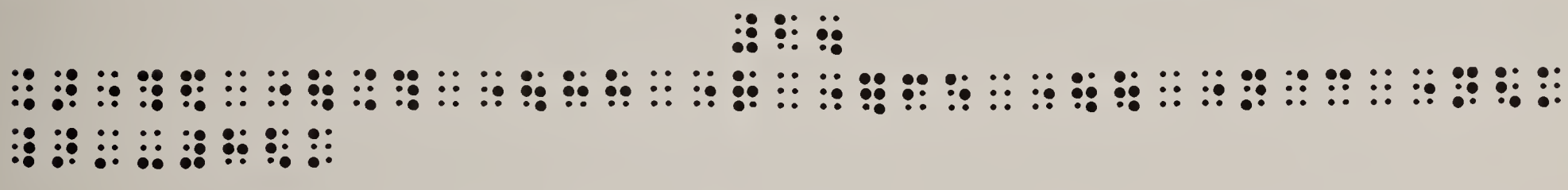
⠼⠁⠃⠁⠼⠉⠙⠁⠼⠑⠋⠁⠼⠛⠓⠁⠼⠊⠚⠁⠼⠅⠇⠁⠼⠍⠝⠁⠼⠕⠏⠁⠼⠟⠗⠁⠼⠎⠞⠁⠼⠥⠧⠁⠼⠺⠭⠁⠼⠽⠵⠁

Parallel-movement Abbreviation. There is another abbreviating device that can be used on certain occasions, with which the transcriber should become acquainted. In keyboard music, when one hand moves parallel with the other hand at a distance of one or more octaves, the music for the second part can be indicated by brailling a single 8th-interval sign in the line at that point; the music itself is omitted. If the distance between the two hands is more than one octave, the appropriate octave mark must precede the interval sign. If this abbreviating device is used at the beginning of a parallel, it is separated from the hand sign by a dot 3.

If the parallel movement continues for two measures, the same procedure is followed for the second measure, with measure alignment being observed. If there is such movement for three or more measures, however, only one abbreviating device is brailled; the 8th-interval sign is followed immediately by the numeral sign and the number indicating how many measures are contained in the passage. In most instances it would not be possible to use this device if fingering were present. The following example illustrates parallel-movement abbreviation.

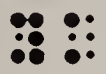
Example 29-9.





The Double Whole Note and Rest. Although the double whole note and the corresponding rest are no longer used in modern print notation, one encounters these signs in older music with such time signatures as 4/2, 3/2, 2/1, etc., where a single measure contains more than one whole note or rest. These special signs are illustrated in Example 29-10, which shows a portion of a 16th-century song. The fifth measure in the alto part contains a double whole note, or breve, which has the combined value of two whole notes. In the first measure, where two whole notes are shown in the alto part, the corresponding measure of silence for the soprano is not shown with the usual whole rest sign, as normally would be done, and a special sign called the double whole rest is used. Where these particular signs need to be represented in braille, there are two methods available for showing them. The two are tabulated below, with a C used to represent the note; if a rest were to be shown instead, the whole rest sign would be substituted for the note in each case. (If either were dotted, the dot 3 would follow the combination.)

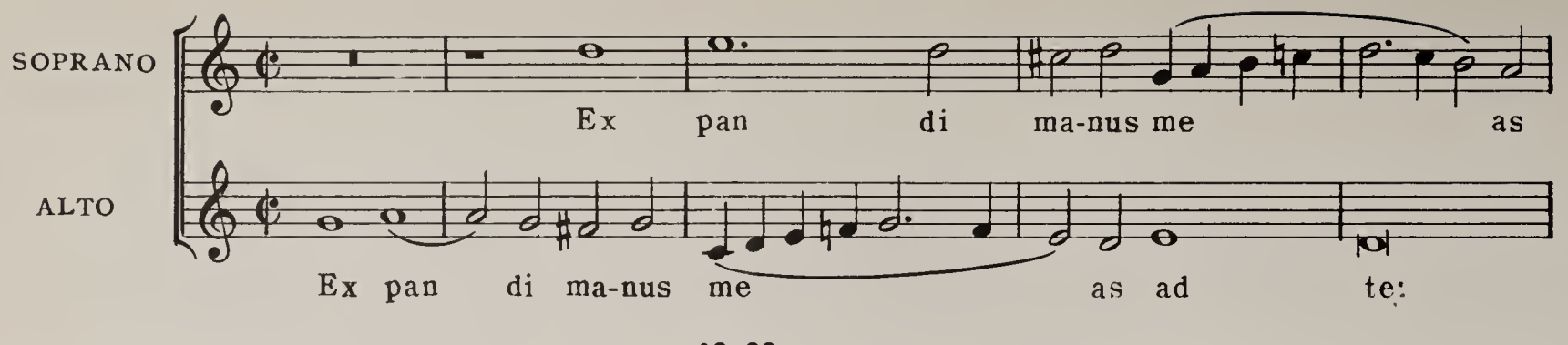
The Double Whole Note, or Breve, and Rest: ⠸⠪ ⠸⠭

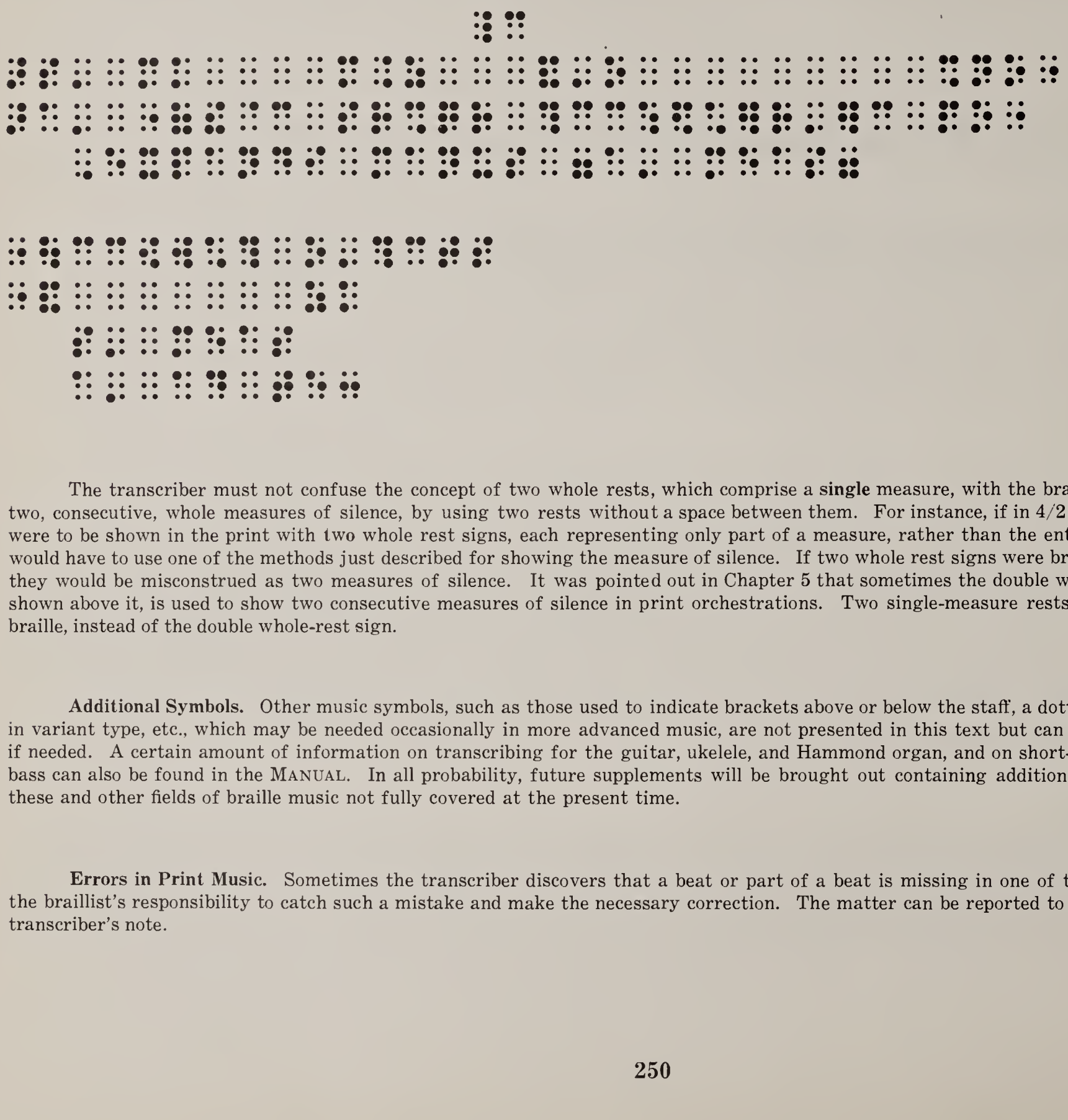
a. 

b. 

Method a, being shorter, would seem to be preferable. In the event that the breve rest would have to be used for two or more consecutive measures, this method is mandatory, according to the MANUAL, and would be preceded by the numeral sign and the appropriate number. The following transcription of Example 29-10 employs the shorter method for showing the signs under discussion. (For a full score, the MANUAL states that a free line is left between parallels; the illustration presented here is brailled accordingly.)

Example 29-10.





The transcriber must not confuse the concept of two whole rests, which comprise a **single** measure, with the braille practice of indicating two, consecutive, whole measures of silence, by using two rests without a space between them. For instance, if in 4/2 time a measure of silence were to be shown in the print with two whole rest signs, each representing only part of a measure, rather than the entire measure, the braillist would have to use one of the methods just described for showing the measure of silence. If two whole rest signs were brailled together, as shown, they would be misconstrued as two measures of silence. It was pointed out in Chapter 5 that sometimes the double whole rest, with a numeral shown above it, is used to show two consecutive measures of silence in print orchestrations. Two single-measure rests must always be used in braille, instead of the double whole-rest sign.

Additional Symbols. Other music symbols, such as those used to indicate brackets above or below the staff, a dotted bar line, notes printed in variant type, etc., which may be needed occasionally in more advanced music, are not presented in this text but can be found in the MANUAL if needed. A certain amount of information on transcribing for the guitar, ukelele, and Hammond organ, and on short-form scoring and figured bass can also be found in the MANUAL. In all probability, future supplements will be brought out containing additional information regarding these and other fields of braille music not fully covered at the present time.

Errors in Print Music. Sometimes the transcriber discovers that a beat or part of a beat is missing in one of the print measures. It is the braillist's responsibility to catch such a mistake and make the necessary correction. The matter can be reported to the reader by means of a transcriber's note.

The Transcription of Cued Small Notes in Solo Parts. If it is requested that cued small notes in solo parts be included in the transcription, they can be transcribed either by using a duplicated marginal number, if the cue is long, or the in-accord sign for a short or isolated cue. This practice has long been followed by the American Printing House for the Blind.

The Heading for a Musical Transcription. The heading for a musical transcription is brailled according to the print copy; the title, subheadings, opus number, composer or composers, etc., are shown on the first page of music only. A free line usually separates the literary heading from the musical heading, which shows tempo, mood, and signatures. On successive pages, only the running title and page numbers are shown. The running title must include enough information to identify the particular piece being transcribed, such as opus number or key. Single capitals may be used for the running title, and words may be abbreviated if space is limited. Contractions are used in a foreign title, unless the music was published in a foreign country and the title page is written in a foreign language. If the composition consists of several main movements, usually each is started on a fresh page, with whatever heading the print score shows, and the measure numbering also starts anew, unless the print shows a continuation of successive measure numbers throughout the entire composition.

Pagination. Print page numbers should be shown in a musical transcription intended for general circulation. In a transcription for a particular individual, they can be omitted if the reader does not want them included. Braille page numbers are shown on the top line of each page, at the right-hand margin, with the exception of page 1, of course. Print page numbers are shown on the same line, at the left-hand margin, preceded by the pagination prefix, dots 5, 2-5. The running title also appears on the first line, centered. The music is begun on the following line.

Where a new print page occurs within the body of a braille page, the "turnover" is indicated by brailling the pagination prefix between spaces, in all parts, wherever turnover occurs. In keyboard music, the signs are aligned vertically in each part. The new print page number is not shown; it will be indicated, automatically, at the start of the following braille page. If two turnovers occur on the same braille page, however, the print page number for the second one should be shown.

If a textbook which contains portions of music is being transcribed, however, the braillist must then follow the official rules concerning textbook pagination which apply to literary textbooks. Many transcribers are already familiar with these rules, and they will not be discussed here. The subject is thoroughly explained in THE CODE OF BRAILLE TEXTBOOK FORMATS AND TECHNIQUES, 1965; revised 1966, available from the American Printing House for the Blind, Louisville, Kentucky.

The Title Page. The Library of Congress suggests that the title page for a musical transcription be prepared according to the following form.

REQUIEM

By

WOLFGANG AMADEUS MOZART

Bass: Solo and Choral Parts

Klavier-Auszug von

F. Brissier

With Permission of the Publishers

C. F. Peters Corporation

New York

Copyright, 1933

Universal Edition

Transcribed in Music Braille

By Susan Southworth

Springfield Association for the Blind

Springfield, Ill.

Pages i-iii and 1-23

Line-by-Line Method

Under the Sponsorship of

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1965

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When the transcriber sends an intention card he is, in effect, asking if a work is already available. If it is not available, the intention card becomes a registration of who is transcribing the selection. If it is available, the transcriber will be notified.

The completion card shows that the material is actually available and tells from whom thermoform copies may be requested. The use of this Catalog saves needless duplication of effort and facilitates the acquisition of new materials for blind musicians throughout the country.

General Order of Signs. The following list of general signs, showing the order in which they are brailled, will prove helpful to the transcriber. (For the order of signs in string transcriptions, see Chapter 26.)

Preceding the Note

clef sign (if used) ; hand sign

segno

forward repeat sign

first or second ending sign

pedal depression (in piano music)

word-sign expression

opening bracket

grouping sign (triplet, etc.)

small-note sign (or large)

value sign

ornaments (grace-note, turn, etc.)

symbols of expression (staccato, swell, etc.) ; staccato or staccatissimo, brailled before other similar signs ; accent before tenuto

accidental

octave mark

Following the Note

dot

finger (in organ music, foot pedal sign)

stem (if any, and whatever signs go with it)

interval (and finger or stem, if any)

note or chord repetition, or tremolo

fermata

slur (single or doubled form) ; either slur or tie may follow note, preceding interval, at times, of course

glissando

tie

closing bracket (unless the print shows the bracket, then tie)

end of continuation of word-sign expressions, etc.

breath or break mark

pedal-release (in piano music)

closing bar

INDEX

A

Abbreviation
  parallel movement, 249
  sequence, 248
  sim. (simile), 68
Accent, 63
Accidentals
  affecting a note, 23
  affecting an interval, 159
  affecting an ornament, 129, 131
  in key signatures, 27
  shown parenthetically, 247
  signs for, 23
Accompaniment, transcription of, 213, 215, 227
Accordion music
  bass note with interval, 234
  bass solo passages, 232
  bellows signs, 235
  button rows, 230
  format, 230
  prefix for left-hand part, 230
  register signs, 235
  repeats in, 232
Accumulating arpeggio (cumulative tie), 161
Additional verses, 208
Addition of signs, 144, 146, 167, 168, 178, 183
Alternate slur, 209
Alternating hands, 144, 168
Arco, 226
Arpeggio signs, 159
Artificial harmonic sign, 226
Asterisk, music, 247

B

Backward-numeral repeat (partial abbreviation), 94, 98, 144, 232
Band instruments, 41, 44, 47, 238
Bar lines, 2
Bar-over-Bar, 135, 151, 213, 214, 230, 238
Bass solo passages (accordion), 232
Bellows (accordion), 235
Bowed instruments, 219 (See Stringed instruments)
Bowing abbreviations, 220
Bowing signs, 219
Bracket slurs 49
Braille music asterisk, 247
Braille music comma, 77, 84
Braille music hyphen, 2
Braille music parenthesis, 247
Braille note, formation of, 1
Braille repeats
  backward-numeral (partial abbreviation), 94, 98, 144, 232, 239
  consecutive part-measure of like value, 105
  consecutive part-measure of unlike value, 112, 163
  De Capo and Dal Segno, 102, 203
  forward-numeral (measure-number), 94, 96, 142, 232, 239
  in bar-over-bar, 142
  in conjunction with chords, 163
  in conjunction with piano pedalling, 148
  in in-accord measures, 176
  in line-over-line, 190
  in section-by-section, 194
  in vocal music, 203
  measure, 86
  part-measure, 105, 112
  repeat sign, the 86
Break mark, 64, 67
Breath mark, 64, 67, 213
Breve note and rest, 249
Button row signs (accordion), 230

C

Cadenzas, 77, 83
Chart for note and rest values, 69
Choral music, 214
Chords
  alternation of, 168
  crossing of hands with, 167
  directions for reading and transcribing, 157, 246
  interval signs for, 157
  transcription of, 157
  use of common symbols and procedures with, 159
Chord tie, 160, 166
Chorus (See Refrain)
Clef signs, 245
Coda, 120, 123
Conductor's score, 47, 214, 219, 227, 238
Consecutive measure rests, 17
Cross sign (encircled), 120, 124
Crossing of hands, 146, 167
Cued small notes, 19, 251
Cumulative tie (accumulating arpeggio), 161

D

Da Capo repeat
  braille, 102
  print, 120
Dal Segno repeat (See Segno)
di Francesco, John, 2
Directions for reading in-accords and intervals, 157, 173, 219, 246
Dot 5, preceding added signs, 144, 146, 153, 167, 178, 183
Dot, the, 7
Double whole note and rest, 249
Doubling of signs
  bowing, 219
  fractioning, 126
  grace notes, 127, 167
  intervals, 164
  irregular grouping, 81, 82
  pizzicato for left hand, 226
  positions, 223
  slurs, 48, 179
  strings, 224
  symbols of expressions, 64
Drum music
  flam, 241
  format, 238
  hand signs, 242
  note designation, 238
  rolls, 242

E

Endings (first and second), 117 (See Volta)
Ensemble music, 214, 219
Errors in print music, 250
Expressions (Nuance)
  abbreviations of, 57, 59
  letters of, 55
  patterns of, 68
  placement of, 139, 142, 159, 175, 194, 202
  symbols of, 63, 159
  words of, 60

F

Facsimile transcriptions, 51, 153, 167, 178, 183, 245, 247
Fermata signs, 64
Fine, 120
Fingering
  for an interval, 159
  for a note, 37
  for stringed instruments, 221
  thumb sign for violoncello, 225
Flat sign, 23
Flam, the, 241
Formation of the braille note, 1
Formats
  bar-over-bar, 135, 151, 213, 214, 230, 238
  identification of, 199, 252
  line-by-line, 201
  line-over-line, 190
  open score, 197, 219, 238
  section-by-section, 194
  single line, 41, 44, 47, 219, 238
Forward and backward repeat signs, 114
Forward-numeral repeat (measure-number), 94, 142, 232

Fractioning
of chords, 162
of notes, 125
Full-bass notation (accordion), 236
Full score, 214, 219, 227, 238, 249

G

Glissando, 227
Grace notes
signs for, 127
with intervals, 161, 167
Grouping of notes (See Note-grouping)

H

Half notes and rest, 12
Hand-part in opposite stave, 178
Hand-to-hand slur, 146
Hand signs
drum music, 242
keyboard music, 135
Harmonic signs (string), 222, 226
Heading for a musical transcription, 251
Headings, outside of word text, 203

I

In-accords
addition of signs in, 178, 183
choice between stem signs and, 186
directions for reading, 173, 219, 246
further use of (alternate version), 180
general explanation of, 172
measure, 173
measures presenting a choice of, 182, 184
part-measure, 180
slur from part to part, 179
repeats in in-accord measures, 176
Instrumental solo, 41, 219
Intervals
directions for reading, 157, 219, 246
doubling of, 164
octave requirements for, 158
signs for, 157
use of common symbols and procedures with, 159
Irregular note grouping (See Note-grouping)

K

Keyboard music, organ
formats, 151, 194, 197
pedals, and pedalling signs, 152
registration, 152
Keyboard music, piano
alternating hands, 144, 168
crossing of hands, 146, 167
formats, 135, 190, 194, 197
hand-part in opposite stave, 178
hand signs, 135
measure alignment, 138
measure division, 137, 197
parallel, the, 136
pedalling, 147
placement of expressions, 139
repeats, 142, 148, 190, 194
slur between hands, 146
tracker lines, 137
Key cancellations, 27, 43
Key signatures, 27

L

Line-by-line, 201
Line-over-line, 190
Lines of continuation
for expressions, 59, 62
for fingering, 221
for positions, 223
for strings, 224
Literary prefix, 248

M

Martellato, 63
Measure alignment, 138
Measure division, 2, 42, 137, 159, 184, 197, 204, 206
Measure division (sectioning) sign, 180
Measure in-accords, 173
Measure-number repeat (forward numeral repeat), 94, 142, 194, 232, 239
Measure numbers
in drum music, 239
in instrumental solo (non-keyboard), 41, 219
in keyboard music, 136, 190, 194, 197
in vocal music, 202
omission of, 46
Measure repeats (See braille repeats, also)
shown with numerals, 94
shown with repeat sign, 86
Measure rest, 16
Merging of syllables, vowels, and words, 207
Metronome marks, 29
Mood, words of, 27, 202
Mordents, 132
Moving notes, 168
Music asterisk, 247
Music comma, 77, 84
Music hyphen, 2
Music parenthesis, 247
Music prefix, 248

N

Natural-harmonic sign, 222
Natural sign, 23
Note-grouping
eighth notes, 77
in a cadenza, 83
in conjunction with chords, 162
in vocal music, 202
irregular, 79, 82
outline for, 74
regular, 71
requirements for, 72
table for, 75
unusual, 77
Notes
cued small notes, 19, 251
double whole (breve), 249
eighth, 2
grace, 127
grouping of (See Note-grouping)
half, 12
moving, 168
quarter, 7
smaller values, 69
used for percussion instruments, 238
whole, 16
Nuance (See Expressions)
Numeral repeats
backward (partial abbreviation), 94, 98, 232, 239
choice of, 100
forward (measure-number), 94, 96, 142, 232, 239

O

Octave marks
in bar-over-bar, 136
in conjunction with in-accords, 173
in conjunction with intervals, 158
in drum music, 239
in line-over-line, 190
in open score, 197
in section-by-section, 194
in vocal music, 202
rules for using, 33
signs for, 31
Omission of signs, 153
Open-score, 197, 219, 238
Open-string sign, 222
Orchestral instruments, 41, 44, 219
Order of signs
general, 68, 253
string, 227, 228
Organ music (See Keyboard music, organ)
Ornaments, 127, 129, 130, 132, 161

P

Pagination, 194, 251
Parallel-movement abbreviation, 249
Parallel, the, 136
Parenthetical expressions
in bar-over-bar, 139
in single-line format, 59, 60, 62
Partial abbreviation (backward-numeral repeat), 94, 144, 232

Part-measure in-accords, 180 (See In-accords, also)
Part-measure repeats
  consecutive, like-value, 105
  consecutive, unlike-value, 112
  single, 105
Part-to-part slur, 179
Patterns of expression symbols, 68
Pedalling
  organ, 152
  piano, 147
Percussion instruments (See Drum music)
Phrasing (See Slurs)
Piano music (See Keyboard music, piano)
Pizzicato, 226
Portamento, 213
Position signs, 223
Prefixes
  accordion, 230
  literary and music, 248
  pagination, 194, 251
  solo, 213, 227
Print repeats
  chart of directions for Segno passage, 124
  Da Capo and Dal Segno, 120
  first and second endings, 117
  forward and backward, 114
  in bar-over-bar, 144
  in in-accord measures, 178
  in vocal music, 212
Proof-reading, 9, 36

Q

Quarter notes and rest, 7

R

Refrain (chorus), 203, 208
Register signs, accordion, 235
Registration, organ, 152
Rehearsal signs, 44, 239
Repeats
  braille (See braille repeats)
  print (See print repeats)
Repeat sign
  measure, 86
  in in-accord measures, 176
  part-measure, 105
  used consecutively, 86, 105, 112, 163
  with ties and slurs, 89
Repetition, words and phrase, 206
Rests
  consecutive measure, 17
  double whole (breve), 249
  eighth, 2
  half, 12
  measure, 16
  quarter, 7
  smaller values, 69
  whole, 16
Rodenberg, L. W., 182
Rolls (drum), 242

S

Section-by-section, 194
Segment, 41
Segno repeat
  braille, 102, 203
  chart of signs for, 124
  in keyboard music, 144
  in vocal music, 203
  print, 120
Sequence abbreviation, 248
Sharp sign, 23
Signatures, 27
Sim. (simile), 68
Single-line format, 41, 219, 238
Slurs
  alternate, 209
  between hands, 146
  between in-accord parts, 179
  bracket, 49
  doubling of, 48
  grace-note, 128
  overlapping, 50
  single, 48
  syllabic (vocal music), 203
  with chords, 160
  with the repeat sign, 89
  with tied notes, 51
Small-note sign, 85
Smaller values, 69
Solo, instrumental, 41, 219
Solo, vocal, 201
Solo prefix, 213, 227
Staccato, 63
Stem signs, 184
String signs, 224
Stringed instruments (played with bow)
  arco, 226
  artificial harmonic, 226
  bowing abbreviations, 220
  bowing signs, 219
  fingering, 221
  format, 219
  glissando, 226, 227
  natural harmonic, 222
  open string, 222
  order of signs for, 227, 228
  pizzicato, 226
  positions, 223
  strings, 224
  thumb sign for violoncello, 225
  tremolo, 227
Swell sign, 63
Syllabic slur, 203
Symbols of expression, 63

T

Tempo, 27, 202
Tenuto, 63
Thumb sign (violoncello), 225
Tie signs
  chord, 160, 166
  cumulative (accumulating arpeggio), 161
  note, 12
  with repeats, 89, 111
  with slurs, 51
Time signatures, 27
Title page, 251, 252
Tracker dots (tracker lines), 137
Tremolo
  chord, 162
  note, 126
  string and bow, 227
Trills, 129
Triplets, 80, 82
Turns, 130

U

Union Catalog of Braille Music, 252

V

Value signs, 77
Verses, 208, 209
Vocal music
  accompaniment for, 213
  additional verses, 208
  alternate slur, 209
  ensemble transcriptions, 214
  grouping, 202
  measure numbers, 202
  merging of syllables, vowels, or words, 207
  musical directions, 202
  musical repeats, 203, 212
  octave marks, 202
  print punctuation and words, 202
  refrain, 203, 208
  solo format, 201
  special signs for the voice, 213
  syllabic slur, 203
  variations in verses, 209
  word and phrase repetition, 206
  word division, 204
Volta (prima e seconda), 117

W

Whole notes and rest, 16
Word-division, 204
Word sign, 55
Word and phrase repetition, 206
Words of expression, 60

INTRODUCTION TO BRAILLE MUSIC TRANSCRIPTION

ADDENDA A-C

by
Mary Turner De Garmo

LIBRARY OF CONGRESS
Washington: 1974

INTRODUCTION TO
BRAILLE MUSIC TRANSCRIPTION

ADDENDA A-C

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Edited and Adapted for The Library of Congress
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INTRODUCTION TO BRAILLE MUSIC TRANSCRIPTION (1970)

ADDENDA (1974)

Those transcribers who wish to specialize in keyboard music need a more detailed discussion regarding three particular topics than could be presented in the general text, because of its introductory nature. The material, all related to the transcription of piano music in the bar-over-bar format, is offered in Appendices A, B, and C.
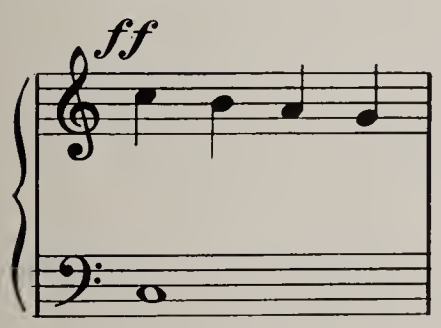
APPENDIX A.

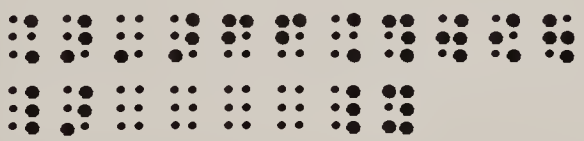
INTRODUCTORY WORD-SIGN EXPRESSIONS AND ALIGNMENT, IN BAR-OVER-BAR FORMAT

(Appendix A is concerned solely with the relative placement of certain signs and thus simple, one-measure examples are used for illustrations. Let it be assumed all are written in the key of C, with a 4/4 time signature.)
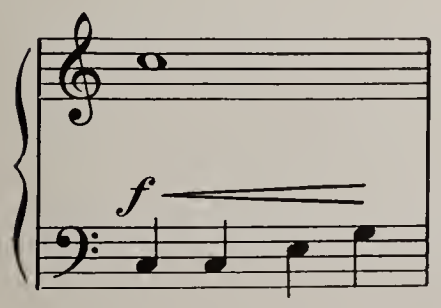
If a word-sign expression occurs at the beginning of a measure in one of the hands, it is desirable to leave it outside of the vertical alignment and to line up the initial signs instead, wherever it is possible to do so and still have enough space left on the lines to finish the measure, or a suitable part of it. The first two examples illustrate the desired alignment.

Example A-1.





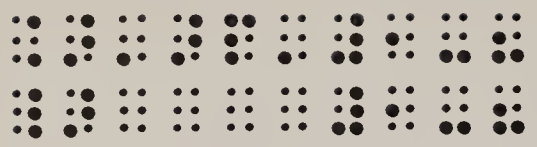
Example A-2.





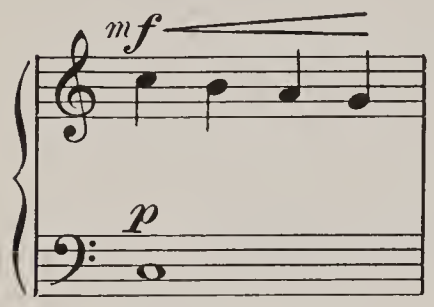
The expression also is left outside of the alignment when it precedes a numeral repeat, as in Example A-3. This example is shown in the form of braille dots only, because staff music is not needed to illustrate numeral alignment.

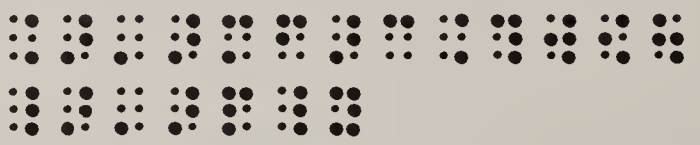
Example A-3.



If both hands start with expressions, however, no effort is made to exclude them from the alignment. The initial word signs in each line are vertically aligned and the rest of the measure is brailled as it occurs.
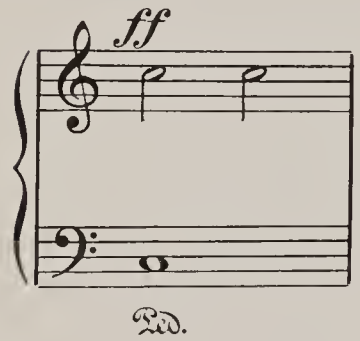
Example A-4.

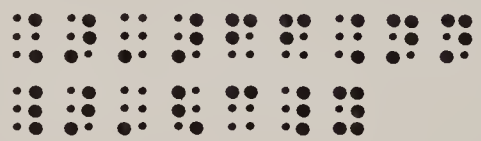




In like manner, the expression is not excluded from the alignment where it occurs in the right-hand line while the left hand commences with a pedal sign.
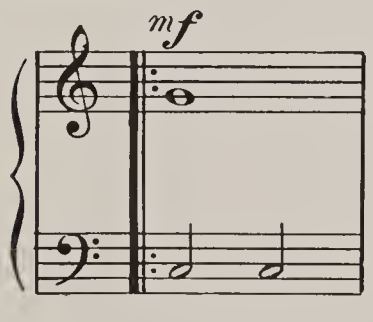
Example A-5.

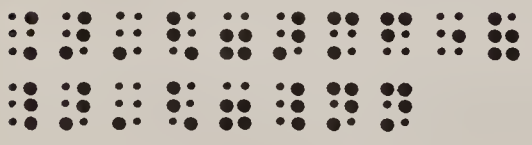




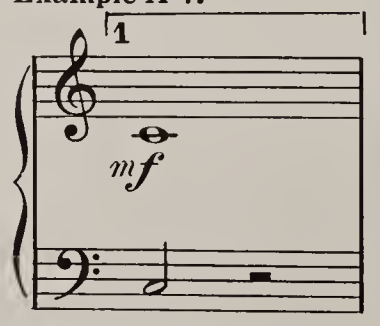
When a measure starts with a forward-repeat bar, or a first or second ending sign (prima or seconda volta), and also a word-sign expression, it should be kept in mind that the latter is not the initial sign in the measure, and thus does not figure in the alignment.

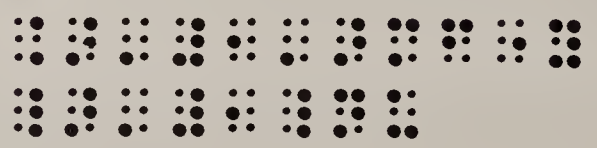
Example A-6.
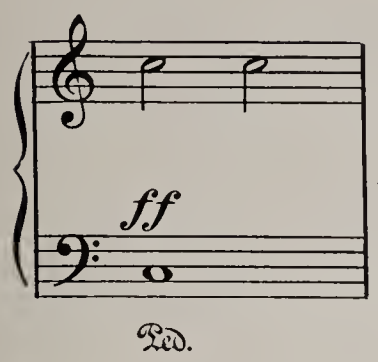




Example A-7.

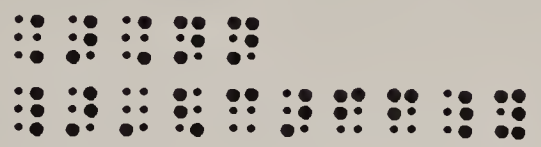




Similarly, where the expression occurs in the left-hand line and a pedal sign is present, the latter is the initial sign in the measure, not the expression.

Example A-8.





The Library of Congress advises: "If adherence to the alignment directives would result in the division of a measure which otherwise would not have to be divided, the expression need not be excluded from the alignment."

(Parenthetical expressions occurring at the beginning of a measure are left outside of the alignment also, but this subject is amply explained and illustrated in the main text of this book, and also in the *Manual.*)

APPENDIX B.
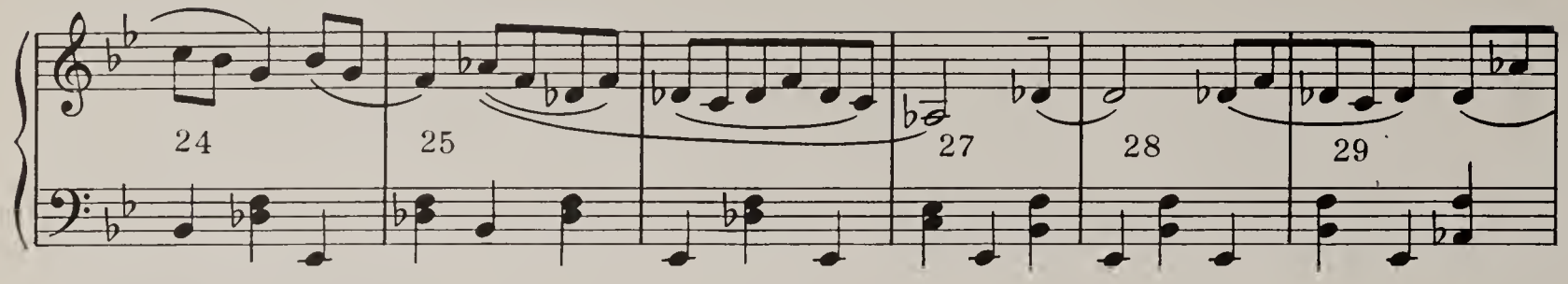
MEASURE DIVISION IN PIANO MUSIC TRANSCRIBED BAR-OVER-BAR

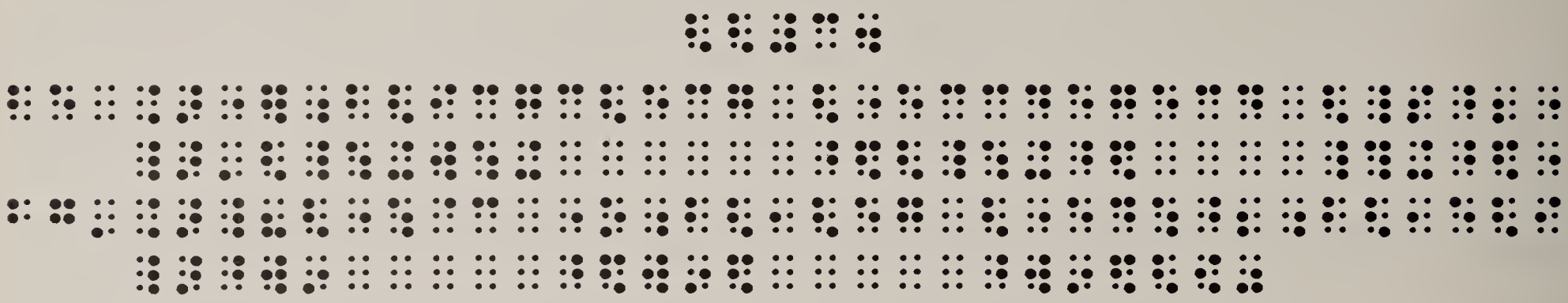
(The braille solutions shown in Appendix B are not necessarily the only solutions that could be used in every instance. Each one represents a possible and acceptable method of clearly notating certain measures.)

One of the main problems encountered by the transcriber in brailling piano music Bar-over-Bar concerns measure division. The music code decrees that if a measure is divided and the remainder is carried to a new parallel, both hands must be divided at exactly the same rhythmic point in the measure, in all parts. The rule applies whether the measure commences at the margin or elsewhere in the parallel. Since the musical structure of a measure largely determines how it may be divided, examples of similar structure in Appendix B are presented as a group, as follows:

Where No In-accords Are Present. Usually an exact division can be made easily in a measure where the music for each hand consists of chordless notes, of rests, or of chords that are transcribed with intervals. The following examples illustrate division under these circumstances. In Example B-1, measure 27 could be started at the margin. It also can be started near the end of the preceding parallel and divided easily and musically following the second beat, where the phrase ends. The transcription is shown below. The braille music comma, dots 1-2-6, 2, is used to indicate the abnormal print grouping of eighth notes across the bar line in measures 28-29. In this particular instance it is not necessary to also show the end of the grouping with a comma, because the immediate occurrence of the quarter note effectively marks the termination. A rest would serve the same purpose. (See also Para. 38 and Example 23, *International Manual of Braille Music Notation.*)
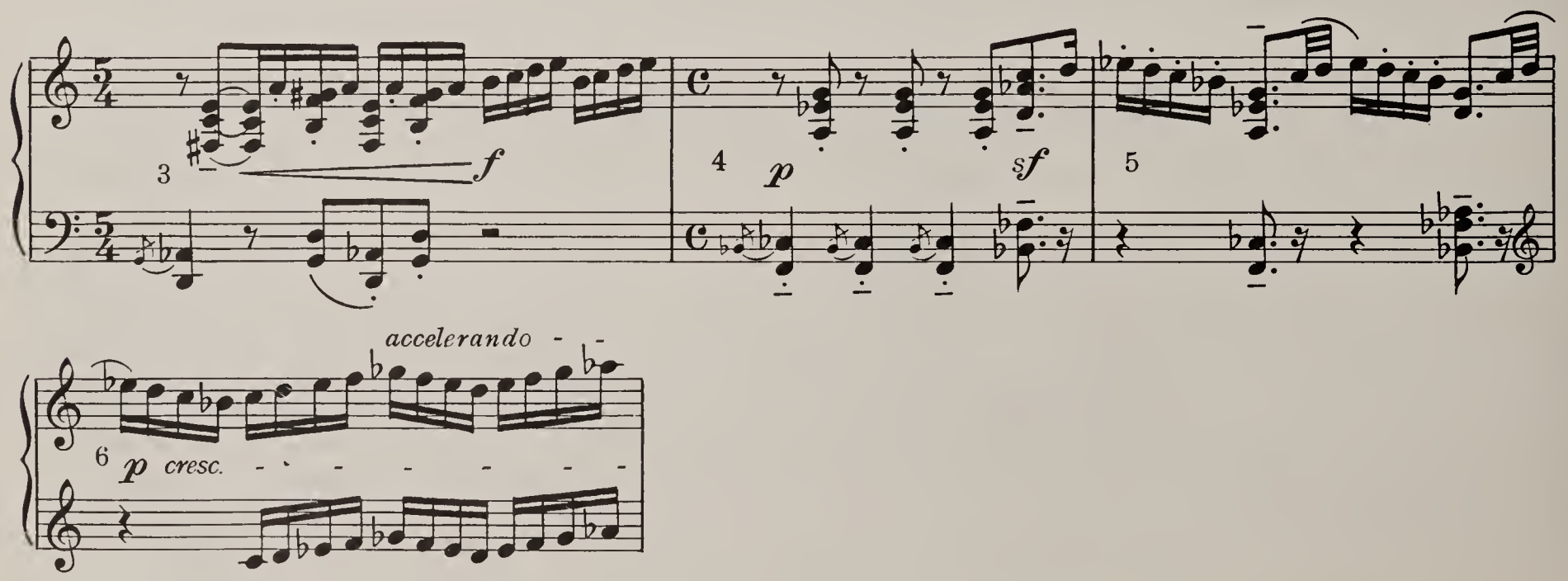
Example B-1. (Key of B-flat, 3/4 time signature)





In the second example the braillist may choose to start measure 4 at the margin, and thus avoid division (as shown below), or to use the considerable amount of space available at the close of measure 3 for including the first three beats of measure 4 in the same parallel. Measures 5 and 6 must be divided whether or not they are started at the margin. A tie or slur that is still in effect at the beginning of a new parallel is restated, following the hand sign. (Bracket slurs are an exception.) Accidentals also are restated, and many professional blind musicians feel it is very desirable to repeat them even when the parallel commences with a tied chord or note. Examples in the Appendix are brailled accordingly.

Example B-2. (Key of C, Common time signature)

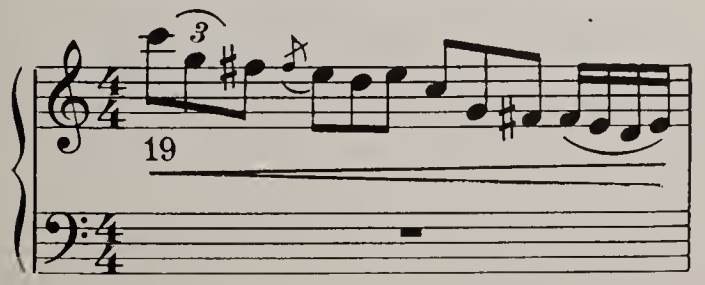


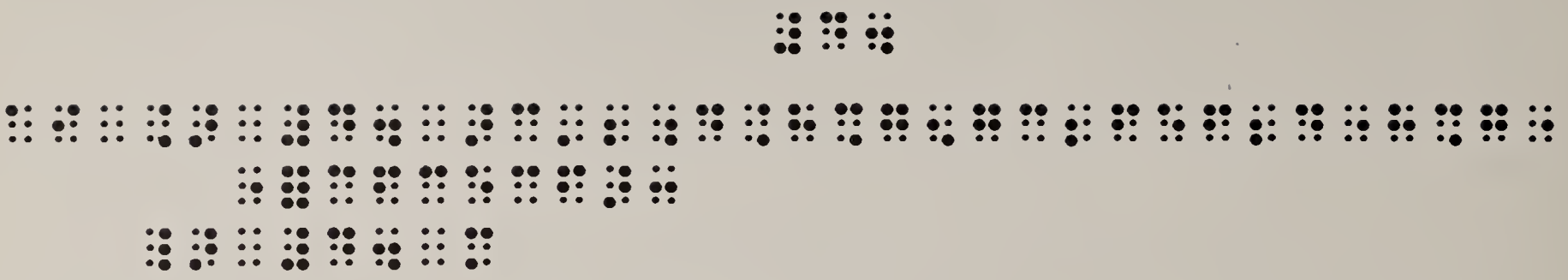


(See also Examples 281, *International Manual,* and 21-5, 21-9 and 21-13, *Introduction to Braille Music Transcription.*)

An exact division cannot be made, however, when the music for one hand consists of one whole note, chord, or rest (or a dotted half or other single value) in contrast to the other hand. The possibility of changing the whole value into halves, tied, or other similar alteration of values that might make division possible is not considered to be an acceptable solution. Therefore, a measure similar to the one in the next example cannot be started in a partially occupied parallel. It should always be placed at the margin. Often this will eliminate the need for division. If it does not, and the longer hand-part still requires more than one braille line, indented run-over lines are used for the remainder of that part, as shown below. (For further information regarding indented lines, see page 138, *Introduction to Braille Music Transcription.*) Accidentals need not be restated in a run-over line.

Example B-3. (Key of C, 4/4 time signature)

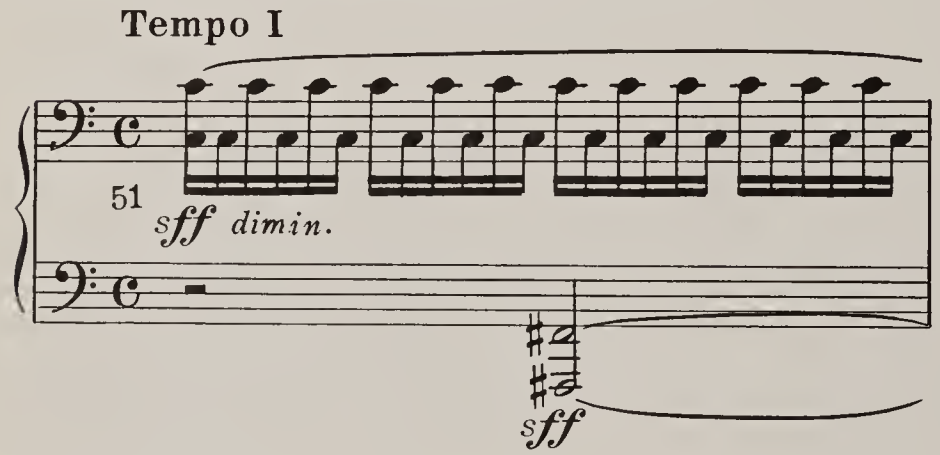


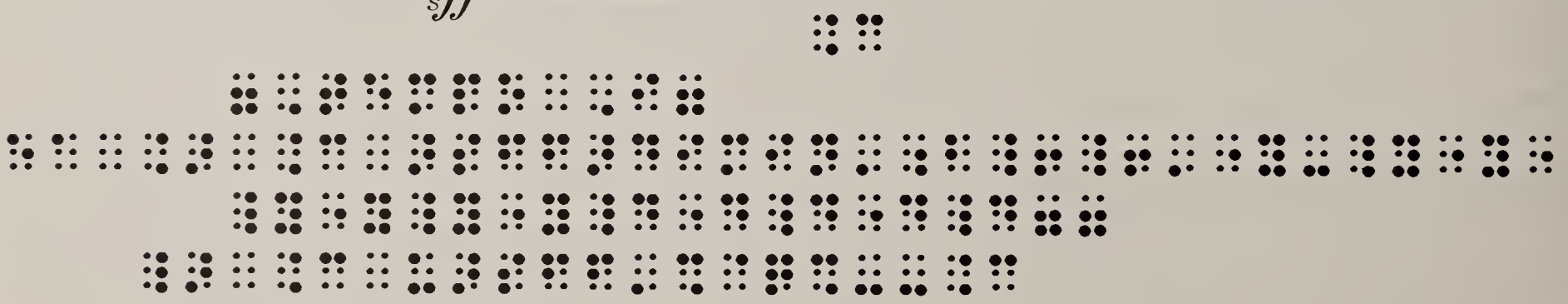


(The same kind of measure, where the music for one of the hands cannot be divided, is shown on page 52 in *Lessons in Braille Music.* The second transcription on the page illustrates incorrect placement of measure 2 within the Bar-over-Bar format, and the incorrect use of a run-over line to extend a measure that does not commence at the margin. The measure should not have been started in a partially occupied parallel but at the beginning of a new one and, in this particular case, no division then would be necessary. The discussion given on page 52 is not meant necessarily to convey that the Line-over-Line format should be used, but rather that the division shown in the second illustration is incorrect within the Bar-over-Bar disposition. The latter still would be the preferred format unless many of the measures in the composition showed a similar construction.)

The next two examples further illustrate the use of a run-over line where no equal division between the hands can be made. (In the first one, the irregular grouping extends beyond the measure.)
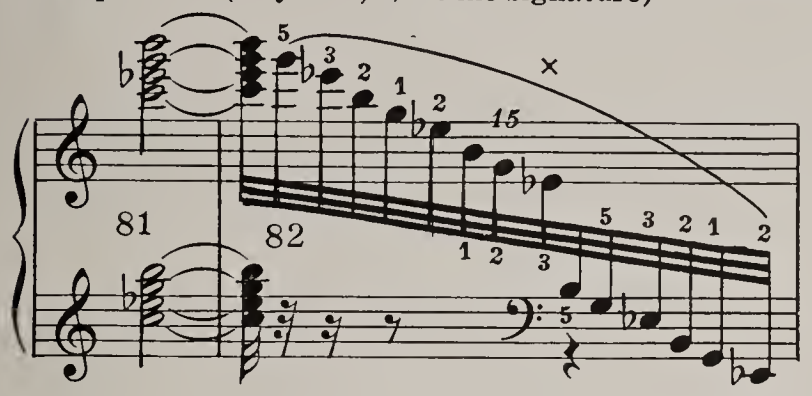
Example B-4. (Key of C, Common time signature)

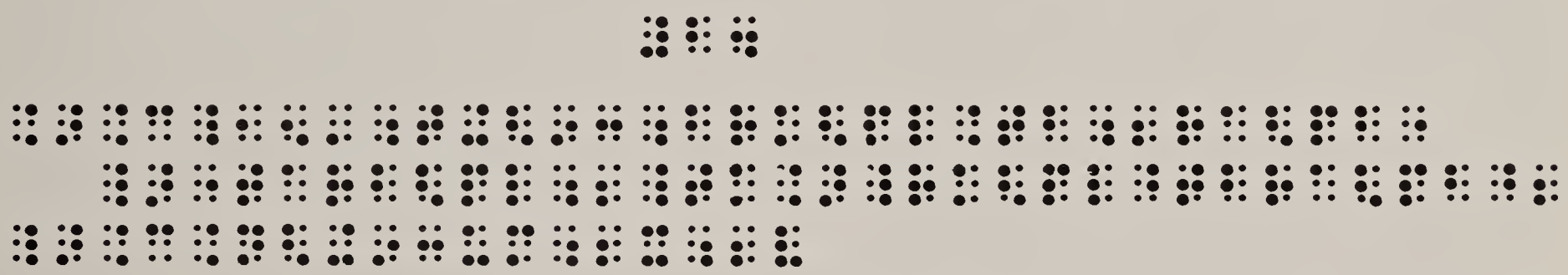




In Example B-5, the coincidence of particular notes or rests in each hand part is indicated by placing the coincidence sign (dots 5-6, 2-3) before these notes or rests, in each line. This procedure makes clear the print spacing of the eighth rest and the quarter rest. (See also Example 290, *International Manual.*) It should be kept in mind that where a passage of notes played alternately by the hands is brailled in one hand-part only (that is, hand-after-hand), the transfer slur indicating the passing of the phrase from one hand to the other is omitted. This slur (dots 5, 1-4), is used only where the opening phrase mark is shown in one of the hand-lines, and the closing mark is shown in the opposite hand-line. (See Example 21-21, *Introduction to Braille Music Transcription.*)

Example B-5. (Key of C, 2/4 time signature)
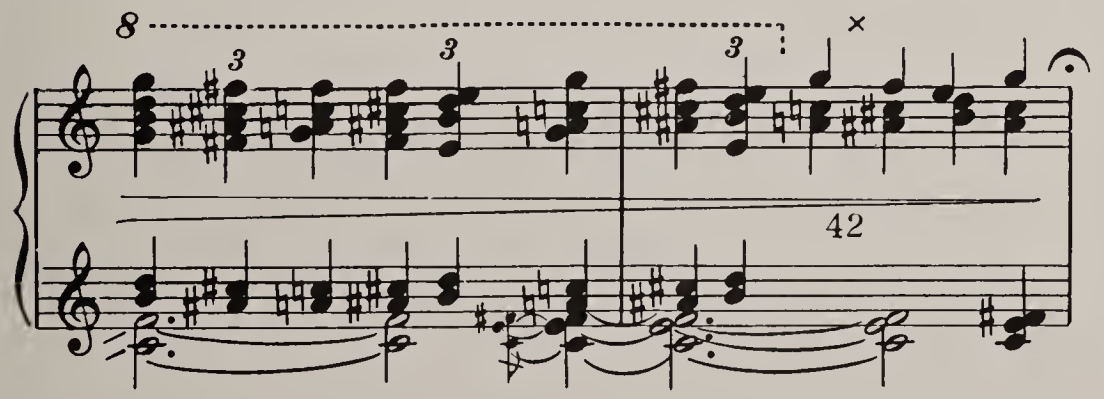




Where a Part-Measure in-Accord Is Present. Usually an exact division can be carried out rather easily where a part-measure in-accord is present in one or both hands. It often is possible to divide the measure immediately following a measure-sectioning sign (dots 4-6, 1-3) because at that point the parts shown thus far for one hand are always equal. If the opposite hand can be divided at the same rhythmic point there is no problem. The next five examples illustrate this kind of division. The measures being discussed in each case are marked in print with a cross.
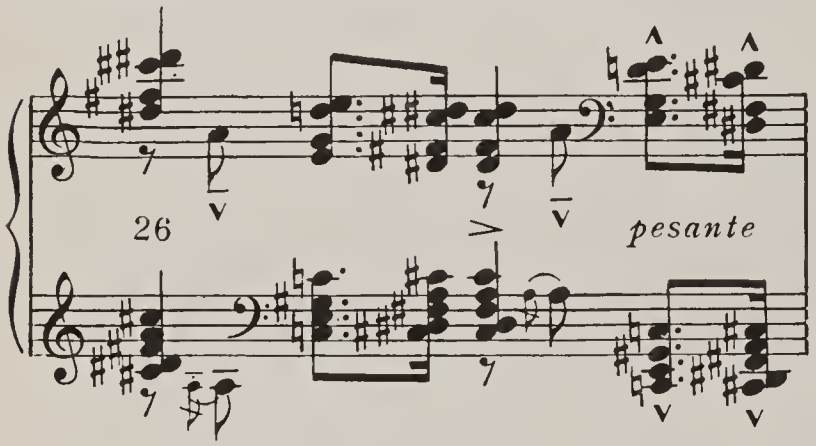
In Example B-6, the triplet signs affecting both hands are marked in the print over the right-hand part only, but they must be shown in both hands in the braille transcription. The restated accidental in the tied chord at the beginning of the second parallel need not be shown again in the measure for the same chord, untied, because it would be an obviously unnecessary redundancy.

Example B-6. (Key of C, 4/4 time signature)
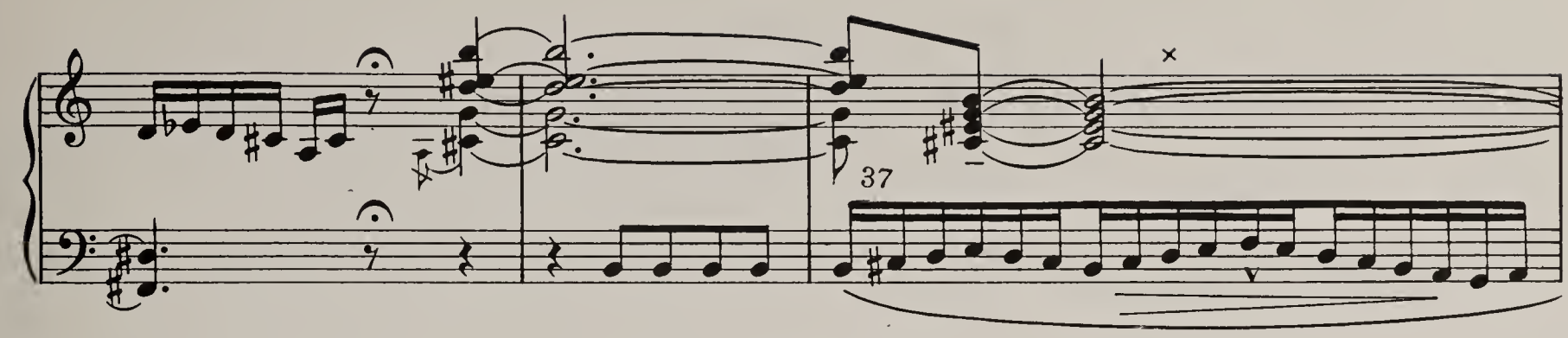


Example B-7 shows an extremely long, four-beat measure, with each beat placed in a new parallel. It should be remembered that where a line ends with a sectioning sign the music hyphen is omitted.

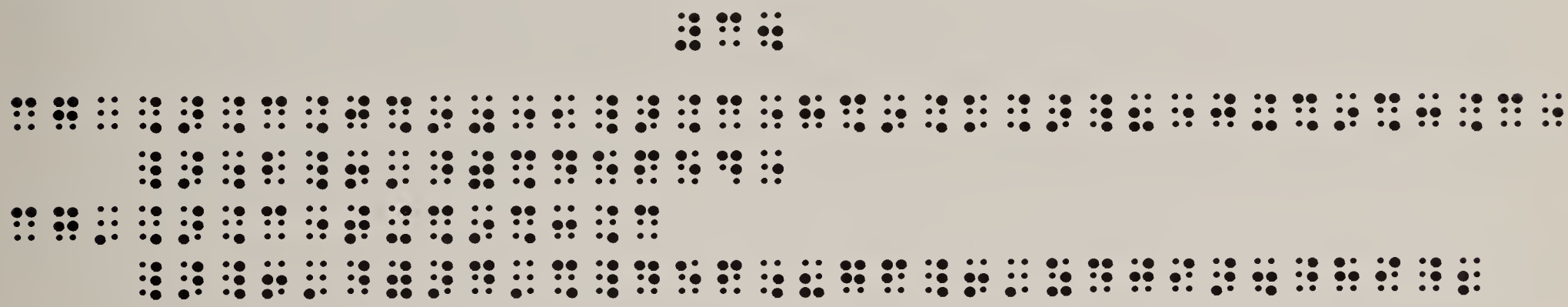
Example B-7. (Key of C, 4/4 time signature)



Division may happen to occur at some point other than the sectioning sign, as in the following example.

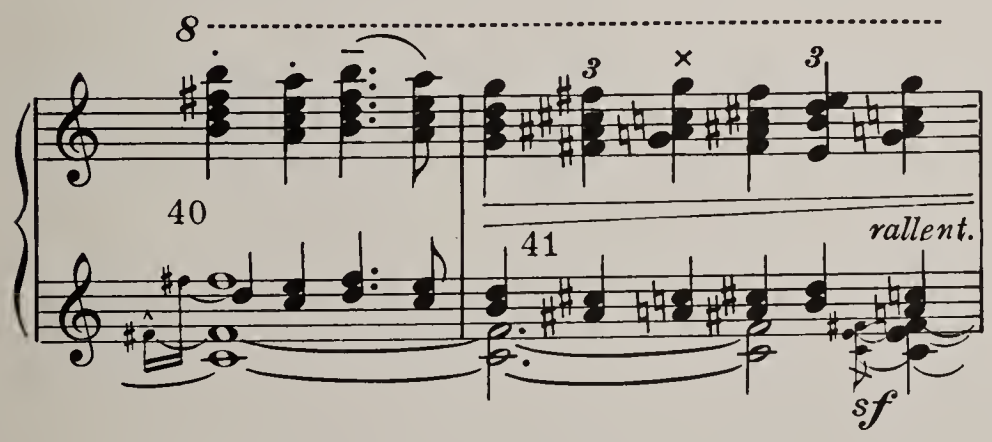
Example B-8. (Key of C, 3/4 time signature)

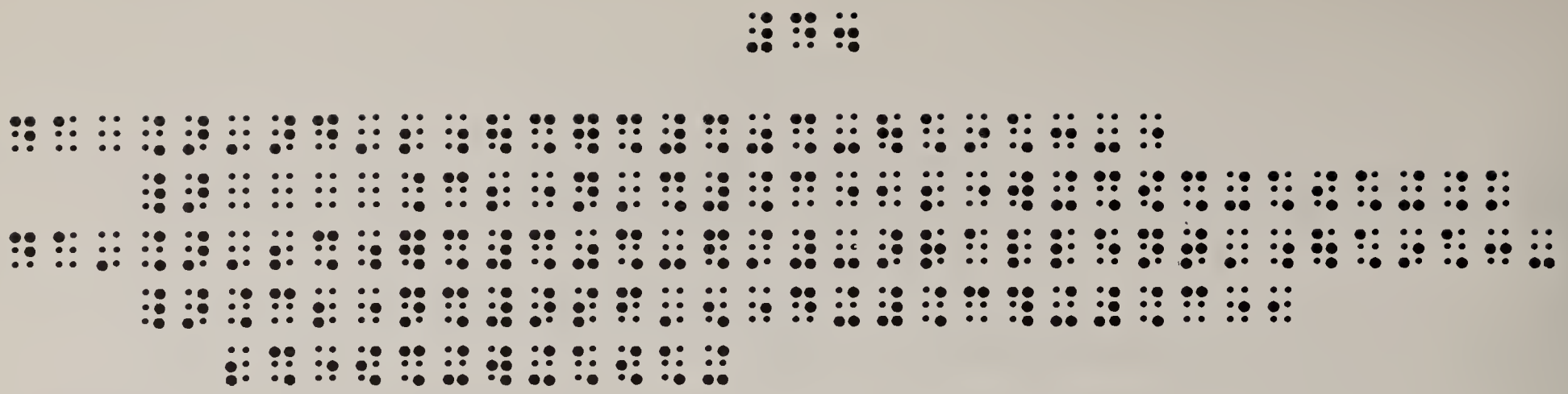




In the next illustration, although the first half of Measure 41 can be divided evenly and a new parallel started at that point, the second half requires a run-over line for the left-hand part. (A previous doubling of the 4th, 6th, and 8th intervals is terminated with the second chord in the right hand.)
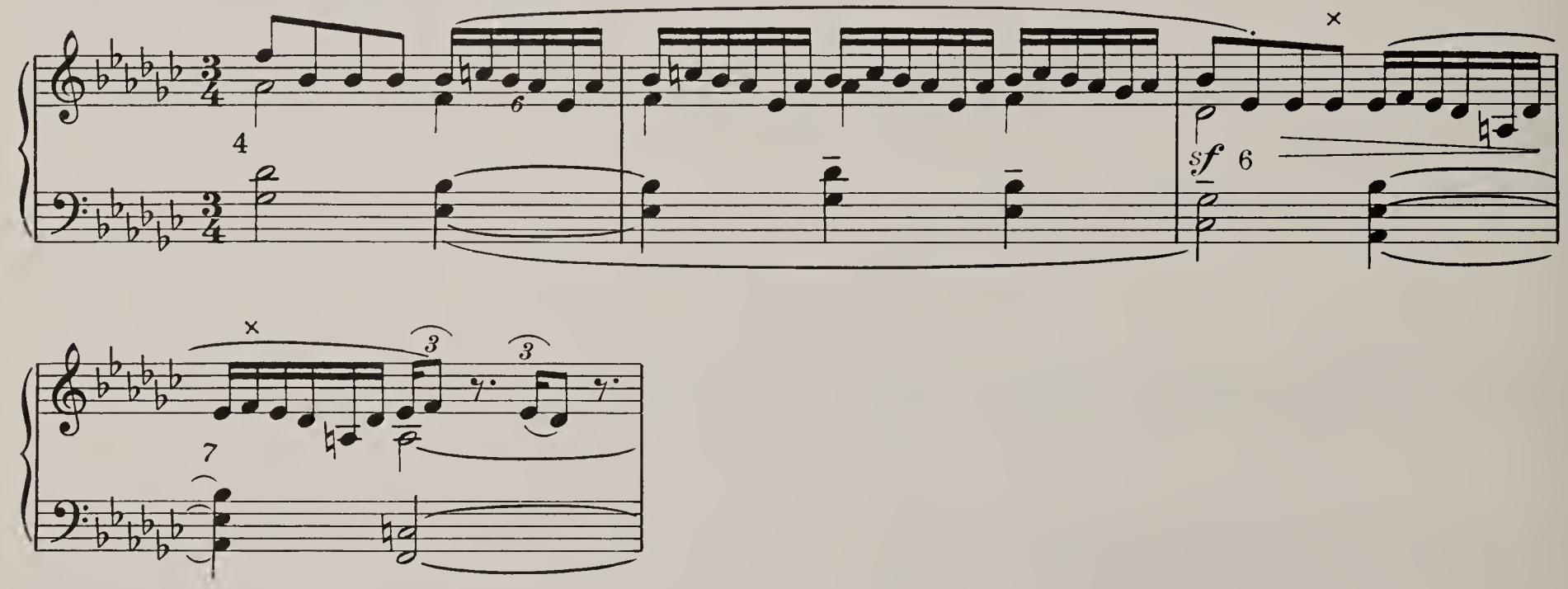
Example B-9. (Key of C, 4/4 time signature)

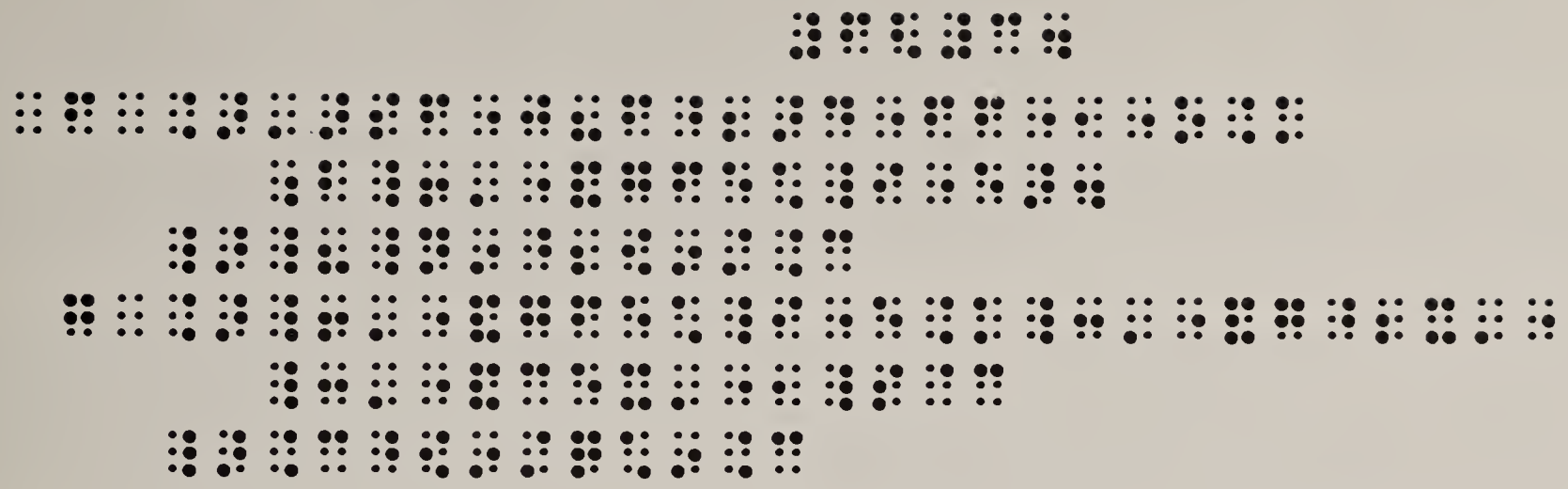




Sometimes a measure that is started at the margin could easily be divided equally in all parts at some point in the measure and the remainder carried to a new parallel, but the music for the two hands is very dissimilar in length, with one hand requiring more than one line and the other requiring only a few cells. In such cases it generally is more desirable to use a run-over line (or lines) for the long part and leave the other undivided. The next example contains two measures of this kind.

Example B-10. (Key of G-flat, 3/4 time signature)
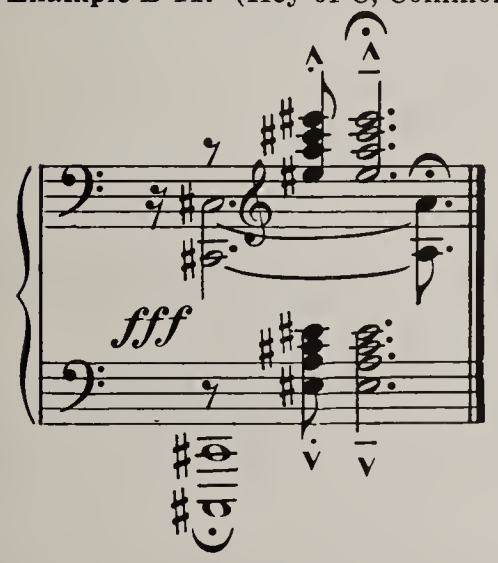


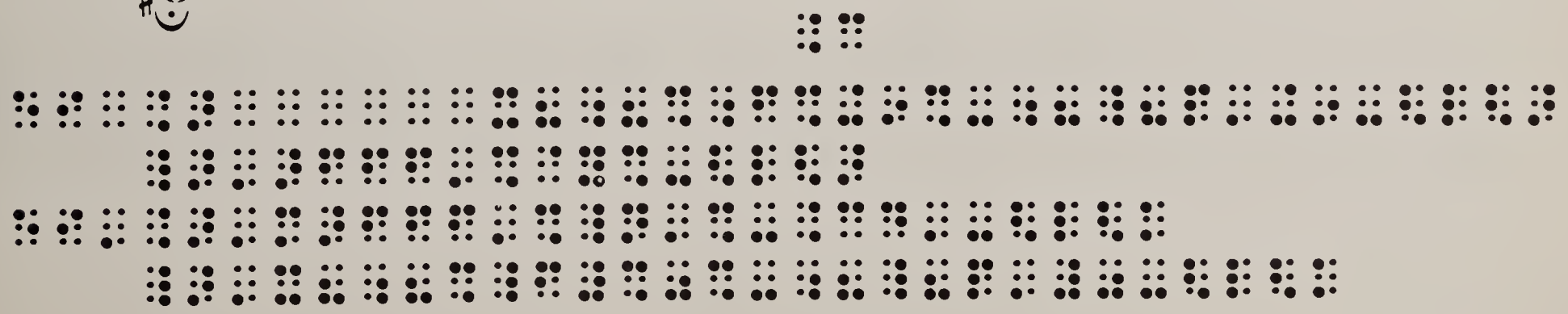


If the music for one or both hands is to be shown with measure in-accords, however, the inexperienced transcriber is apt to feel rather uncertain as to where and how division of the musical material might be made. The following paragraphs give a few general directives in this regard.

Where Each Hand Contains a Measure in-Accord. If there is room in the parallel to braille all of the first in-accord part for each hand, plus the in-accord sign, the measure may be divided at that point. The second in-accords are placed at the beginning of a new parallel. Although this procedure may be used under the stated condition whether the measure commences at the margin or elsewhere, generally it is considered more desirable to start the measure at the margin if division would thereby be prevented.

Example B-11. (Key of C, Common time signature)





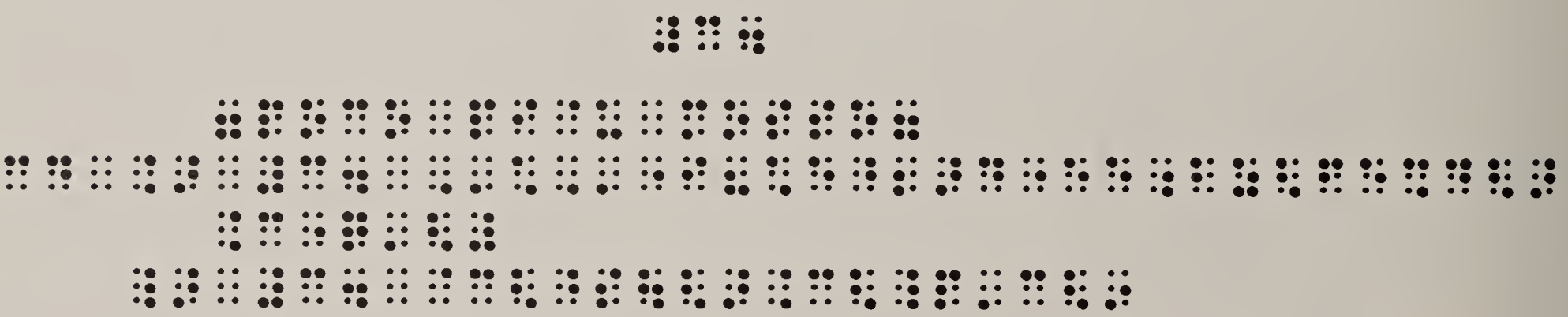
If, however, there is not enough room in the parallel to show all of the first in-accord for each hand even though the measure is started at the margin, the measure is not carried over to a new parallel. Instead, one (or both) of the hand-lines is extended as needed, by using run-over lines. Lines are divided at a convenient musical point with the music hyphen, and the in-accord signs are brailled as they occur without regard to each other. If division should occur at the point where an in-accord or a sectioning sign is shown, the music hyphen would be omitted.

In some instances it is possible and desirable to evenly divide this type of measure into smaller sections and show the material with part-measure in-accords rather than with full in-accords. Smaller sectioning often is desirable if the second in-accords are also of considerable length. The transcriber should rarely have to employ run-over lines for *each* hand in a measure unless the measure is extremely long or complex.

Where the in-accords for the two hands are quite unequal in length, with one (or both) of the in-accords in one hand requiring all or nearly all of a line, for instance, while the combined in-accords in the other hand require only part of a line, it generally is better not to divide the measure and start a new parallel even though it could be done according to rule. Using a run-over line for the longer part and leaving the other undivided usually would result in a more compact and readable transcription. Otherwise the measure might spread through four lines with two of them remaining almost empty. Observe the next illustration.
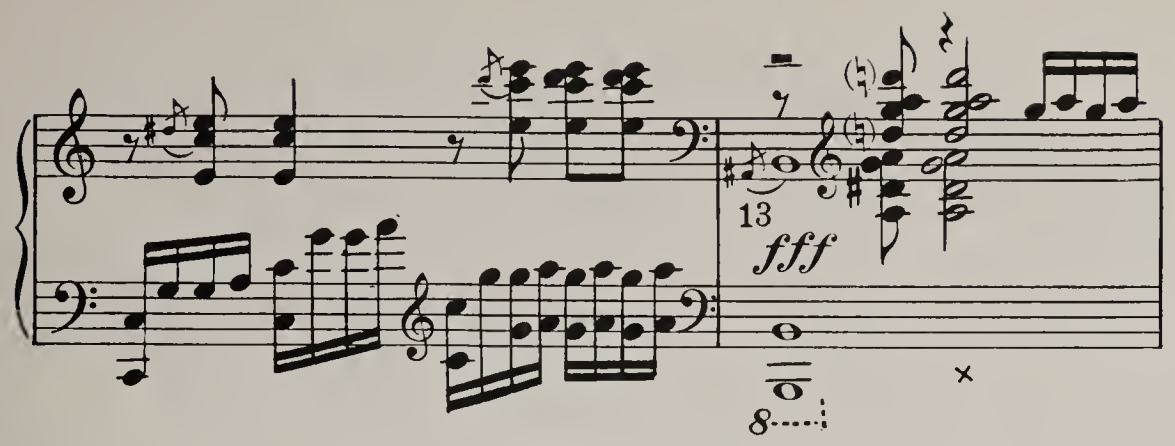
Example B-12. (Key of C, 3/4 time signature)

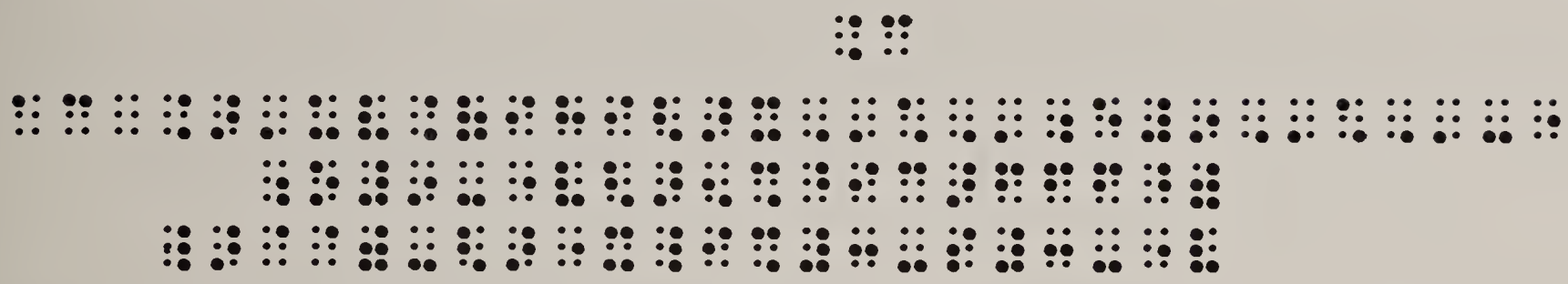




Where There Are Multiple Measure In-Accords. When multiple measure in-accords are present, the measure may be divided wherever an in-accord has been completed in each line of the parallel. Thus both lines would end with an in-accord sign. The number of in-accords shown for the two hands at the point of division may differ. Before transcribing this kind of measure, however, one should consider the length of the in-accords. Sometimes it is preferable not to divide, as in Example B-13, for instance. Although it would be possible to divide the measure following the first in-accord in each hand, it is more desirable to leave the short left-hand part undivided and to use a run-over line for the right.
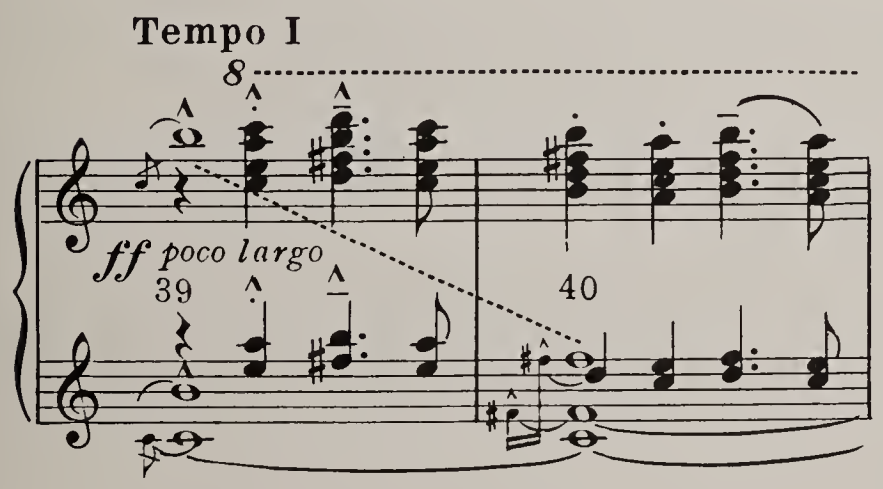
Example B-13. (Key of C, Common time signature)

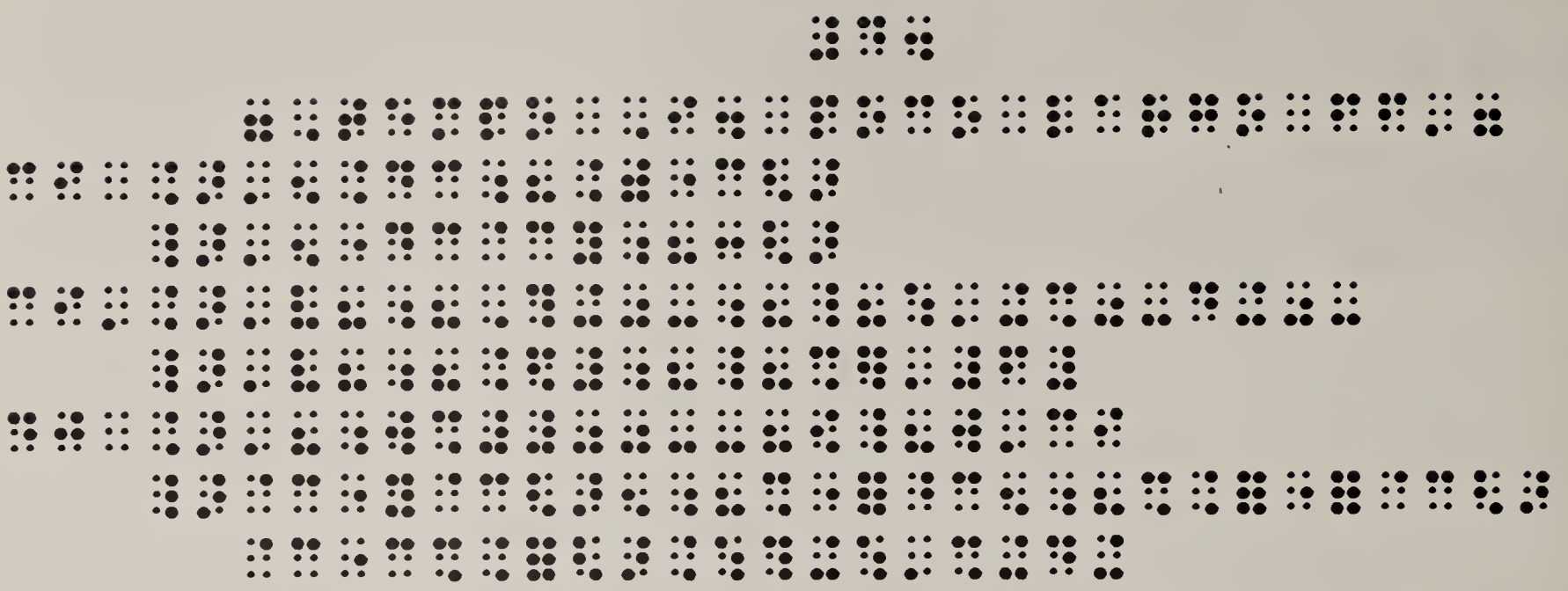




Sometimes the multiple measure in-accords occur in one hand only. In measure 40 of the next illustration, for instance, there are four in the left-hand part and none in the right. In such cases no exact division of the hands is possible, and a run-over line is used for the longer part. In this particular measure it is necessary to show the f-sharp whole note (fifth octave) with a measure in-accord rather than with an interval sign, in order to properly mark the termination of the print dotted line that indicates the transfer of the melody from the right hand to the left. (The beginning of the line was shown in the preceding measure with the transfer slur, dots 5, 1-4, in the first in-accord part, right hand.) If the terminal slur were brailled preceding an interval sign, it would look as though the written note itself were being transferred to some other place farther along in the music.
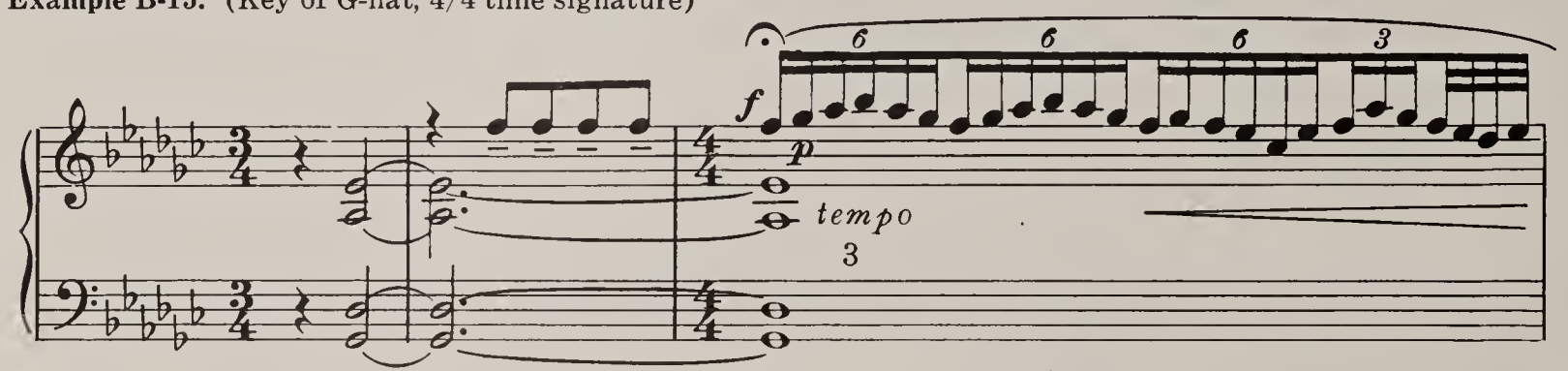
Example B-14. (Key of C, 4/4 time signature)

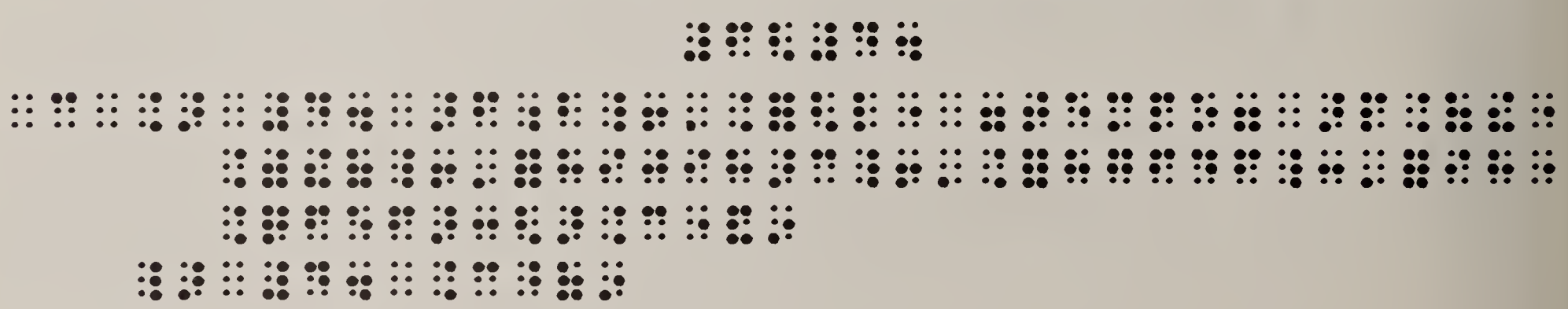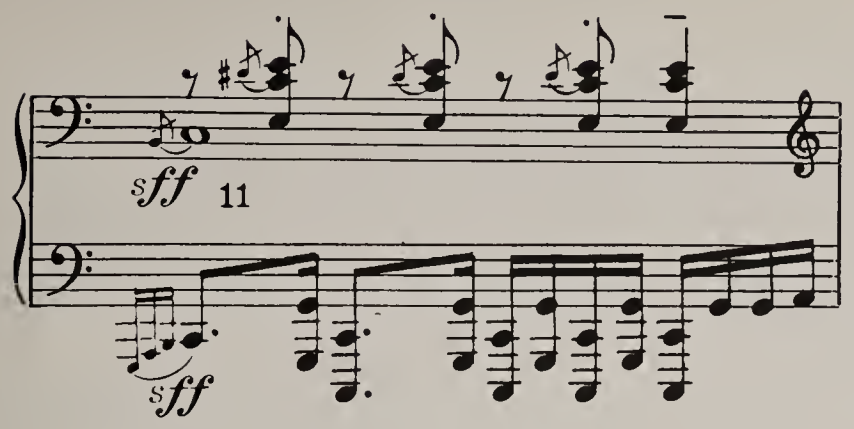




Where Only One Hand Contains a Measure in-Accord. Where only one hand is to be shown with a measure in-accord, run-over lines must be used for one or both hands, as the case may be, since no equal division in all parts can be made. Two examples are shown for observation.

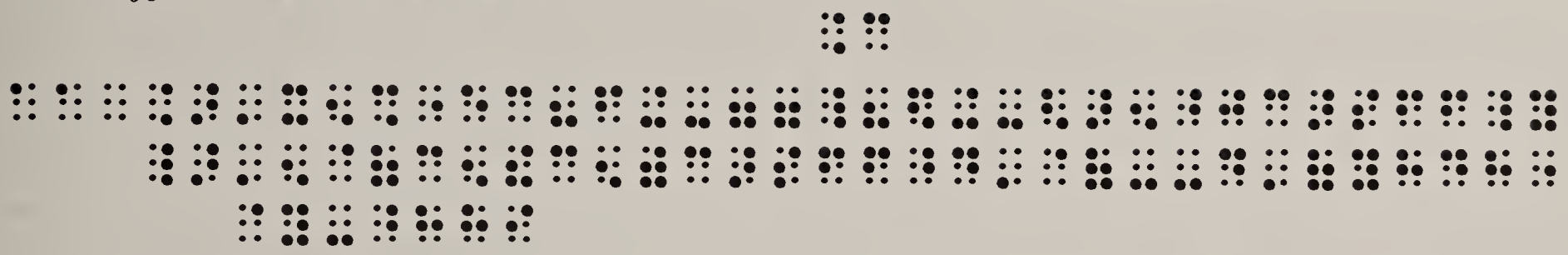
Example B-15. (Key of G-flat, 4/4 time signature)





Example B-16. (Key of C, Common time signature)





Where One Hand Contains a Measure in-Accord and the Other a Part-in-Accord. Occasionally a useful measure division can be made possible in these cases by changing the part-measure in-accord into a full one with the addition of one or two suitable rests to the braille score. It also is possible in some cases to change a full in-accord into several part in-accords, as explained previously, by dividing a long or complex measure into smaller, suitable sections. Where such changes are not desirable or possible, run-over lines are used.

Finally, in regard to the subject of divided measures in the Bar-over-Bar format, it is pointed out in *Lessons in Braille Music* that where there is a choice between the saving of space and the clarity and ease of reference, the latter consideration is the more important one. It also is pointed out that undivided measures usually are much simpler for the reader and more time-saving for the transcriber. Each braillist will have to use his best judgment in this matter. Sometimes by dividing one measure he finds he can avoid dividing other measures at the end of succeeding parallels. On the other hand, ending a parallel with a divided measure often sets off a chain reaction in which many succeeding parallels must end in the same manner — an undesirable disposition. Once the first rough draft of the page lay-out has been made, the transcriber usually can decide rather quickly where measure division might be advisable and where it would be undesirable, and can act accordingly. In many instances, of course, measure division is inevitable.

Miscellaneous Information Regarding Divided Measures, Not Spelled Out in the Code.

1. In an in-accord measure, when the sectioning sign (dots 4-6, 1-3) and a double bar or a backward repeat bar coincide, the sectioning sign is omitted. Either of these bar signs effectively serves as the sectioning device in such a case.
2. When a composition beginning with an incomplete measure contains an in-accord, the "with" sign to employ is the part-measure in-accord sign, not the full in-accord sign. (The same is true regarding the closing measure of a composition, or a section thereof.)

APPENDIX C.

TRANSCRIPTION OF MULTIPLE GRACE-NOTE AND SMALL-NOTE PASSAGES IN PIANO MUSIC
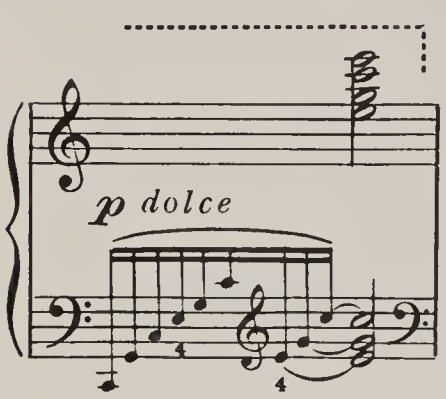
(Bar-over-Bar)

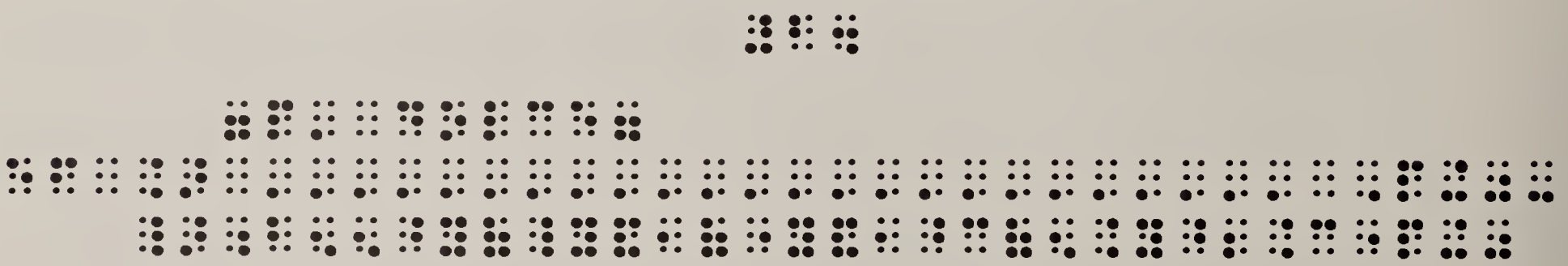
A. Multiple Grace-Note Passages

1. The One-Handed Passage

Grace notes should be written in the same line as the note they embellish unless there are too many to be contained in the line, or unless the passage is a complicated one. Where the passage is played entirely by one hand, as in Example C-1, the transcriber usually encounters no special problem. In this particular instance the nine grace notes and the chord they affect can be shown in the same line. The final three grace notes form an accumulating arpeggio, calling for the use of the cumulative tie (dots 4-5, 1-4). Although the right-hand chord could be placed at the margin, following the hand sign, the proper execution of the measure can be indicated more effectively by aligning this chord directly above the one in the left hand. If more than one braille line were required for the left-hand part, however, alignment would not be possible and the right-hand chord would be placed at the margin. In that case execution could be clarified by placing a coincidence sign (dots 5-6, 2-3) immediately preceding each chord. When an accumulating arpeggio is present, usually it is helpful (although not mandatory) to place a chord tie between the broken chord and the solid chord to make the intention even more clear.

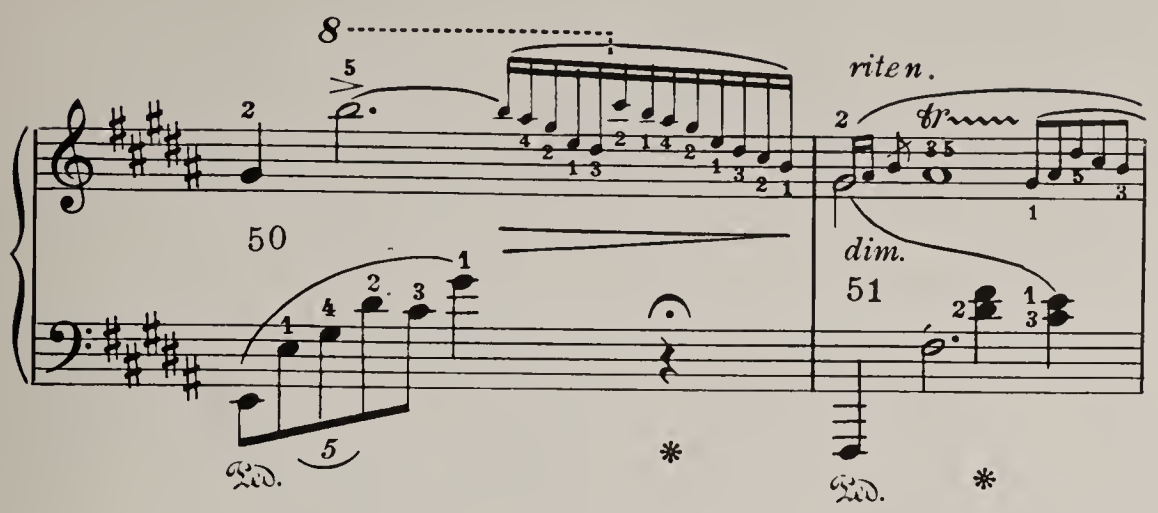
Example C-1. (Key of C, 2/4 time signature)

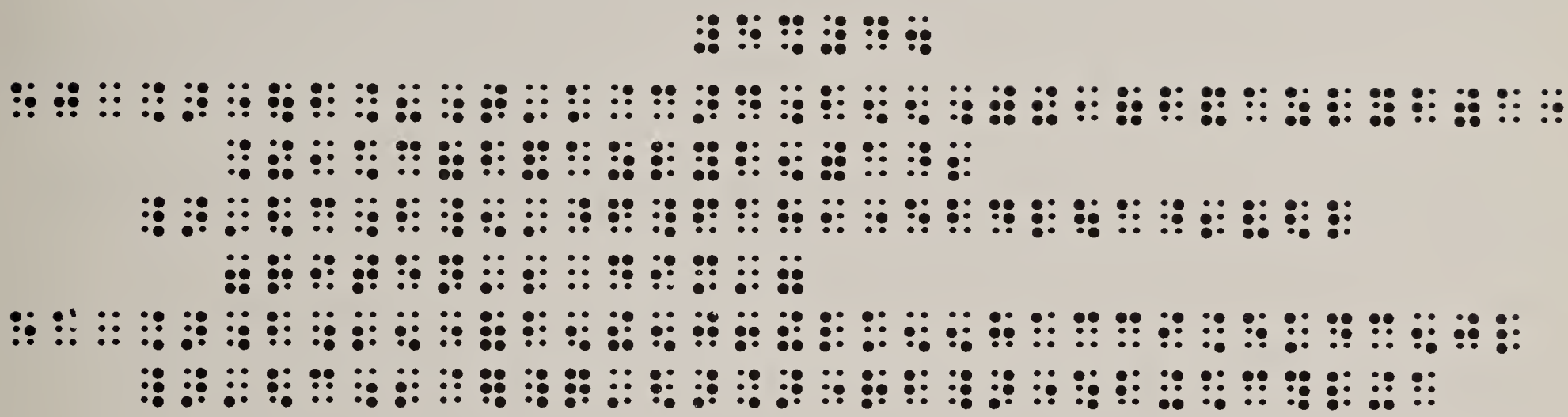




In Example C-2 the grace notes also are played by one hand. Coincidence signs are used in the second measure, which displays what is called in the *Manual* "the melismata characteristic of Chopin" (Para. 386). The first 16th grace note, shown in print as a stem sign on a half note, is aligned with the first note in the left hand. (The half note constitutes the first two beats of the second in-accord in the left-hand line, and the two chords shown on the lower staff complete the in-accord. The print transfer slur is not indicated in the transcription, however, since the melody is not transferred from one hand-line to the other.)

Example C-2. (Key of B, 4/4 time signature)





2. The Alternating Passage

For transcription purposes, most grace-note passages that alternate between the hands can be divided roughly into four categories, according to their musical structure:

(a) Passages with no accumulating arpeggios present
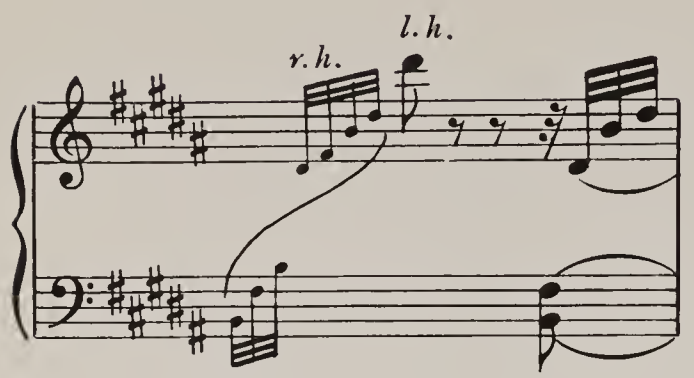
(b) Passages with an accumulating arpeggio in the right hand only

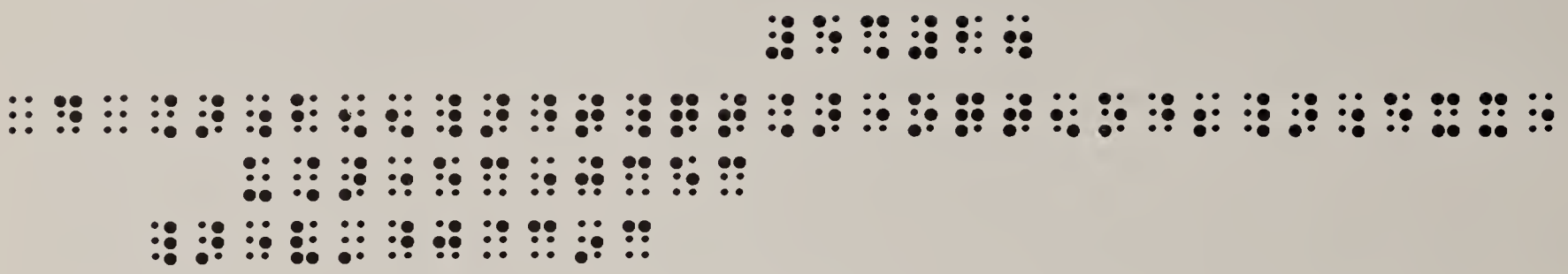
(c) Passages with an accumulating arpeggio in the left hand only

(d) Passages with an accumulating arpeggio in each hand

Passages With No Accumulating Arpeggios Present. Where a passage of grace notes is played alternately by the hands it often is desirable, and sometimes necessary, to place all the notes in one hand-part (hand-after-hand), with hand signs indicating the proper execution. This format is always used when no accumulating arpeggios are present. It is not always easy to decide which hand is the better for such a passage because the braillist cannot give a precise picture of the print as far as staff location of notes is concerned. The question arises: is one governed by the location of the note that is embellished or by the point of origin of the grace notes? The sighted transcriber is inclined naturally to be guided by the print location of the main value note, especially where the graces do not form an accumulating arpeggio. Thus the passage nearly always is placed in the right hand since melodic progression usually is upward in these cases. Example C-3 is brailled accordingly.
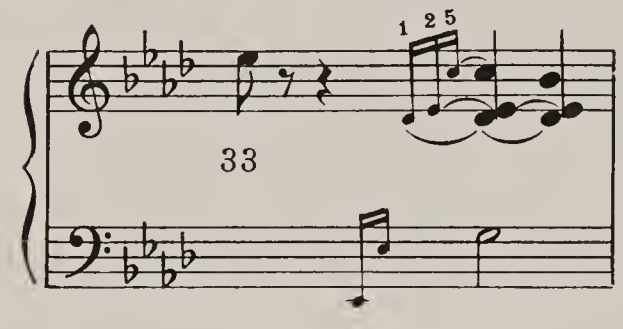
Example C-3. (Key of B, 2/4 time signature)

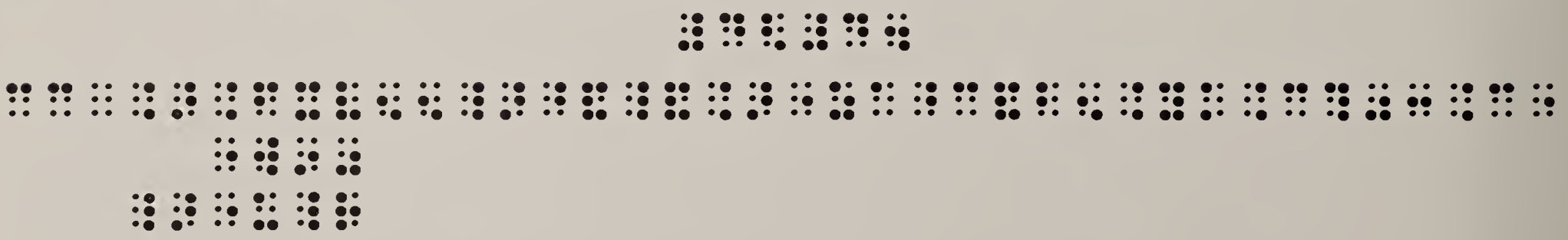




Passages With an Accumulating Arpeggio in the Right Hand Only. If the grace notes played by the right hand form an accumulating arpeggio, usually the alternating passage can be brailled in a single part also. Generally it is shown in the right-hand line, according to the location of the main value note, as illustrated below.

Example C-4. (Key of A-flat, 4/4 time signature)

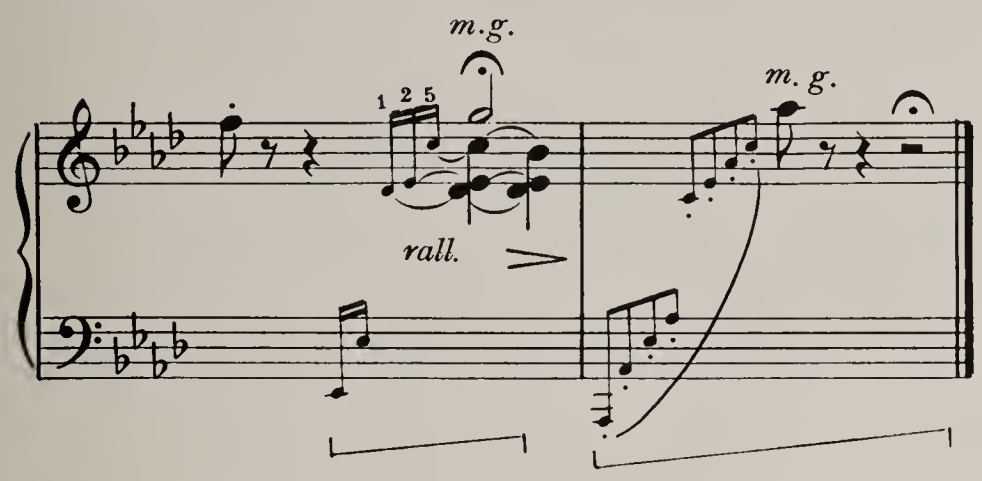




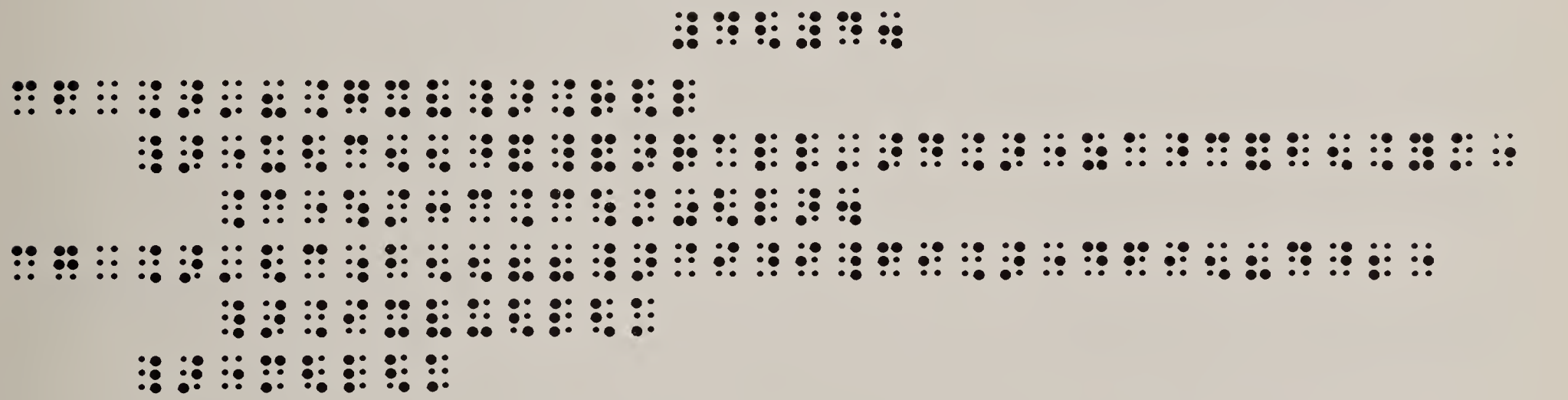
There are exceptions to a right-hand placement, however. In measure 36 of Example C-5, for instance, if the passage is placed in the right hand according to the staff location of the main value note, the *entire* text of the measure will appear in one part, with nothing to be shown in the opposite part but a substituted bar of rest. (The fifth octave "f" and "g" are not brailled separately, as lower and upper voice-parts, but are shown consecutively, so as not to obscure the melodic line.) However, extensive research has revealed that

large numbers of blind musicians dislike very much having all of a measure's text placed in one part, with a nonexistent measure rest shown in the other. They feel it is contrary to the musical sense and should be used only in those cases where there is no alternative (as in measure 37, for instance). In Example C-5, therefore, solution *a* is the desired one for measure 36, with the grace-note passage shown in the left hand where it originates, followed by the ensuing chords. As a result, the bar of rest is eliminated. Solution *b* is offered here to show the student the kind of disposition to avoid, if possible. Measure 37 must be brailled in a single part and could be placed in either hand. In the illustration below, it is brailled in the right hand.

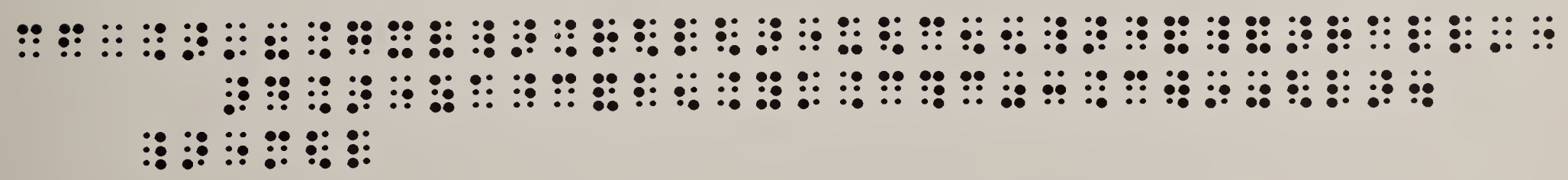
Example C-5. (Key of A-flat, 4/4 time signature)



a.
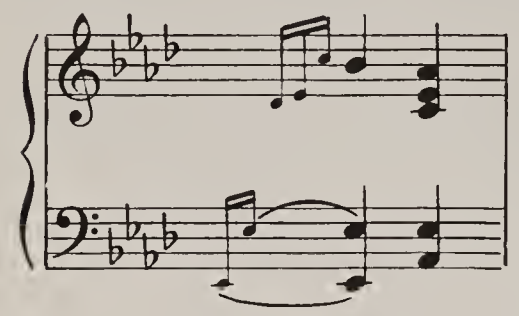


b.

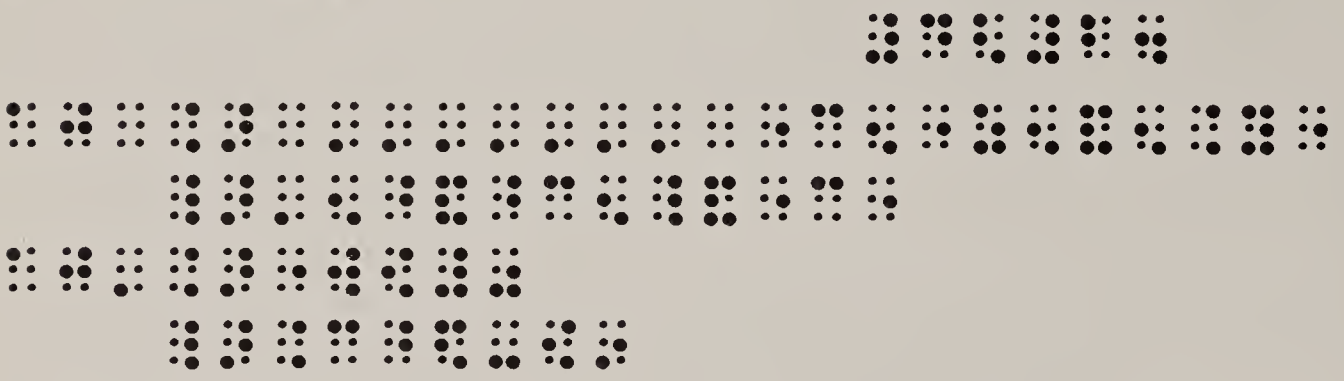


Passages With an Accumulating Arpeggio in Left Hand Only. Where the notes constituting the accumulating arpeggio are those played by the left hand, however, the passage cannot be shown in one part, hand-after-hand. (Once the cumulative tie has been brailled
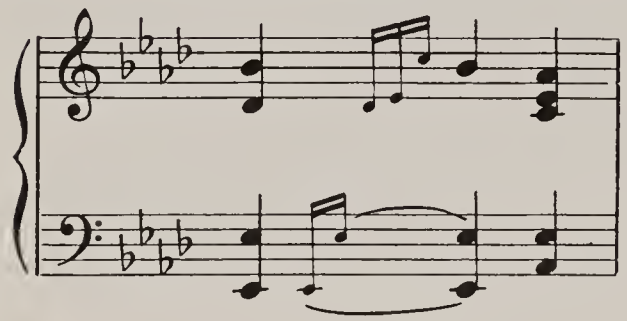
it applies to all succeeding notes until the resultant chord is transcribed.) The passages in the next two examples can be handled by showing the grace notes played by each hand in separate lines of the parallel, and arranging them graphically to indicate clearly the alternating nature of the execution. The format is illustrated in Examples C-6 and C-7.

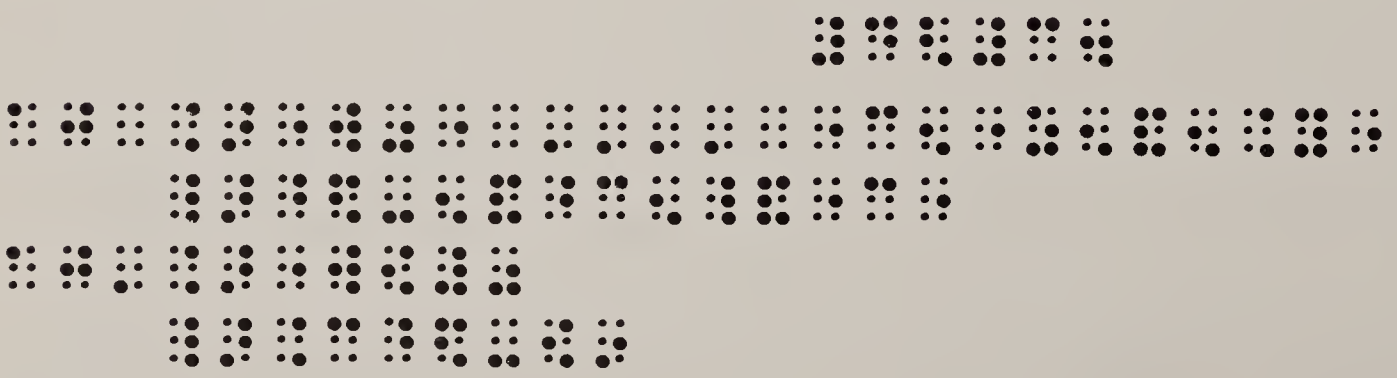
Example C-6. (Key of A-flat, 2/4 time signature)





Example C-7. (Key of A-flat, 3/4 time signature)
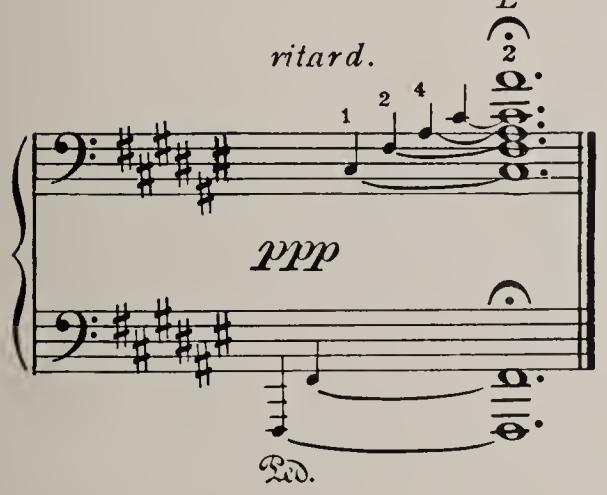




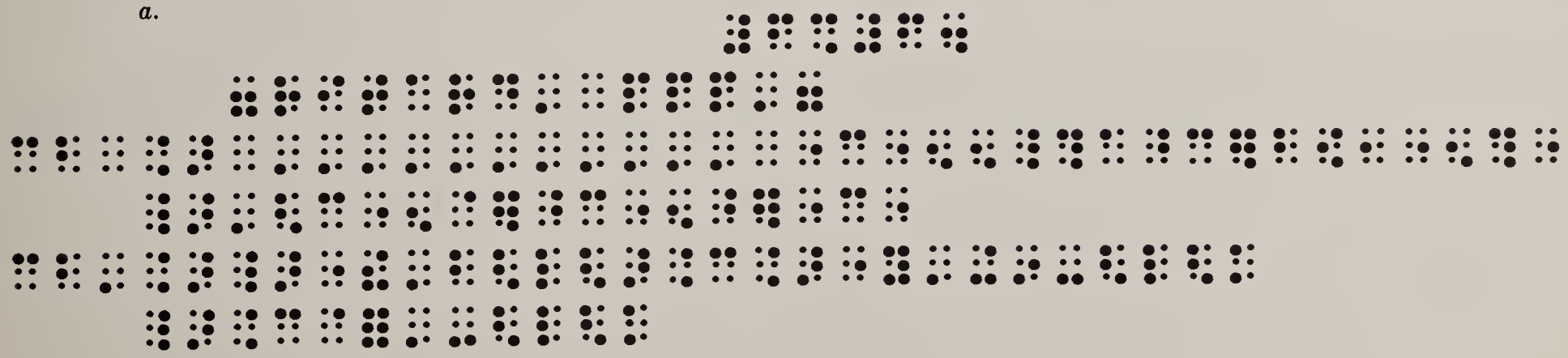
Passages With an Accumulating Arpeggio in Each Hand. Where the grace notes alternate between the hands and those in both hands form accumulating arpeggios, the transcriber faces a complicating factor. While in some instances it is still possible to show the accumulating passage hand-after-hand, in one part, one cannot braille the resultant chords simultaneously for both hands in a single part. (The chord transcription would be too long, complicated, and awkward to be practical.) A right-hand line and a left-hand line must be used for the chords. It is pointed out that the musical structure in this kind of measure does not lend itself to an ordinary, conventional layout, and some modifications in format and notation procedures become necessary. No hard-and-fast rules or directives can be given because the *Manual* does not refer to the subject, and some difference of opinion exists among music specialists as to how such a measure should be shown. Most of them agree, however, that the two solutions presented below for Example C-8 are equally desirable and are very effective.

In solution *a*, the grace notes are arranged graphically, with both lines of the parallel being used. (It should be stated that this format cannot be employed in all similar situations because its use depends upon how many grace notes and related signs are present in the passage. The change from hand to hand would have to occur in the first parallel. When circumstances permit, however, it presents a clear and easy solution.) In solution *b*, the measure commences with a one-hand parallel and the passage is shown hand-after-hand, in a single part. It is placed in the left hand, where the passage originates. The parallel then is expanded to two hand-lines at the point where the chords occur. Although the format is rather unusual, there are instances in the *Manual* where the parallel shrinks from two hand-lines to one, and vice versa, even within a measure. In the bar-over-bar format one has the freedom to expand the parallel if it makes the text clearer, and by the same token one can reduce it temporarily to one hand-line. Such flexibility in the face of unusual circumstances makes the format much more useful than it otherwise would be.

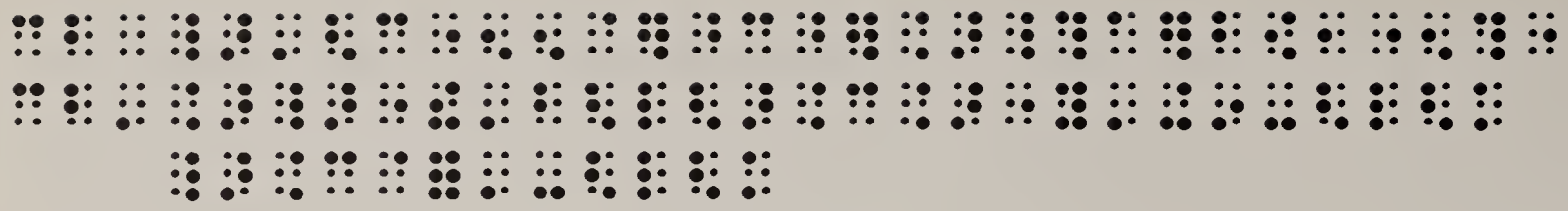
Example C-8. (Key of F-sharp, 6/4 time signature)



a.

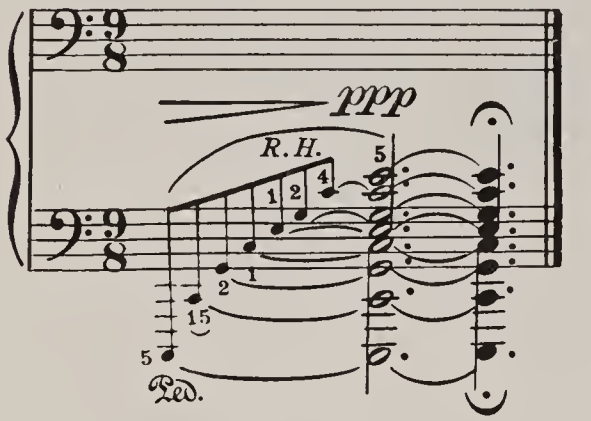


b.

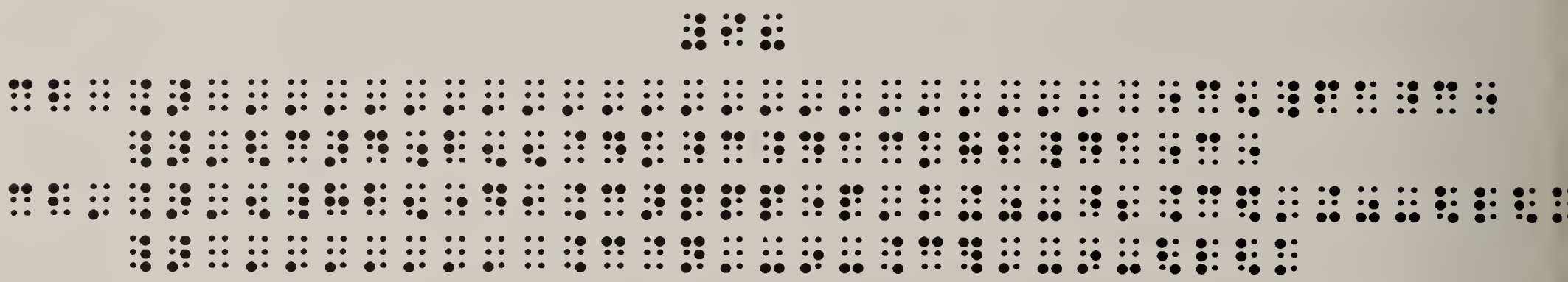


In Example C-9, each alternating hand contains an accumulating arpeggio resulting in a chord and, in addition, these chords are tied to succeeding chords. Thus two sets of intervals must be shown for each hand and alignment attempted for two sets of chords. In solution *a*, the accumulating passage is arranged graphically on two separate lines, as explained previously. In solution *b*, the passage is placed in the left hand, where it originates. The parallel then is expanded to two separate lines for the transcription of the chords.

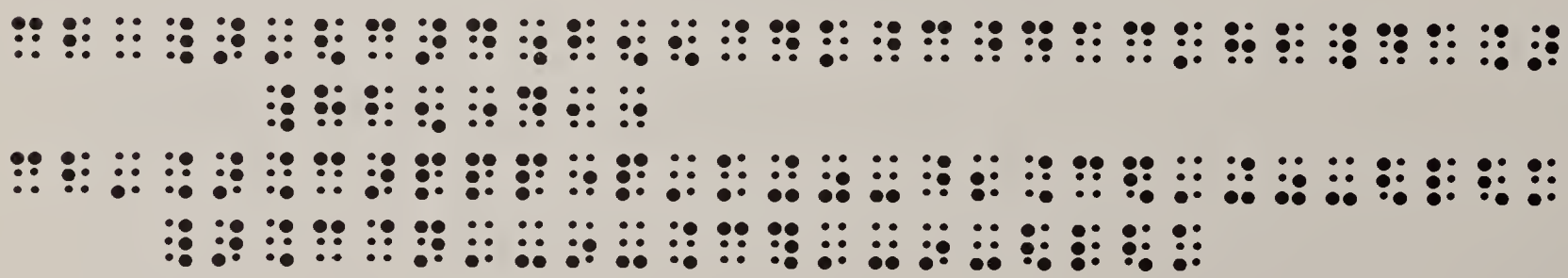
Example C-9. (Key of C, 9/8 time signature)



a.
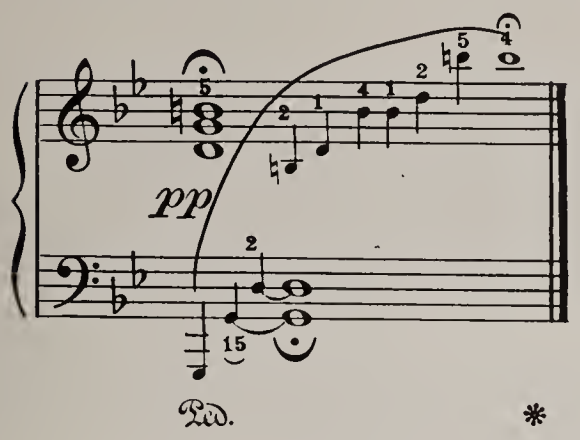


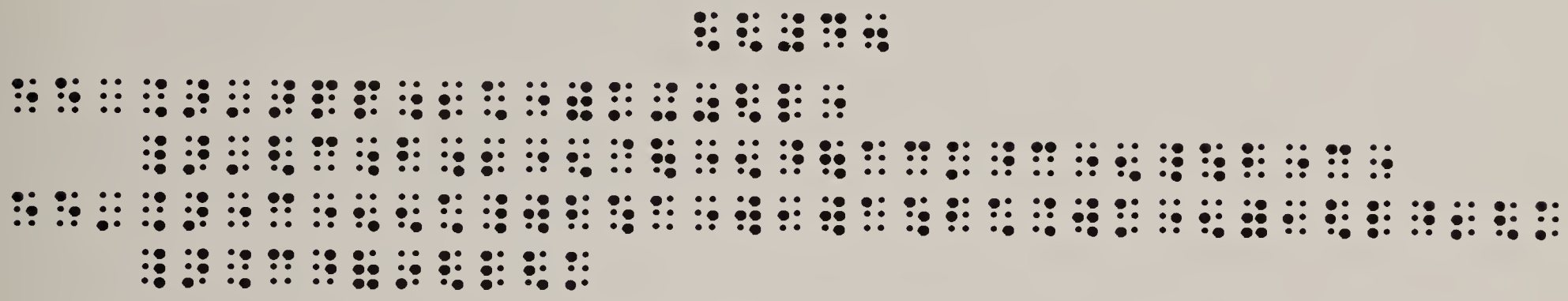
b.



The measure in Example C-10 does not fall into any of the preceding catagories since the first grace note played by each hand occurs simultaneously with a chord in the opposite hand. Coincidence signs are used to indicate the proper alignment.

Example C-10. (Key of G minor, 4/4 time signature)

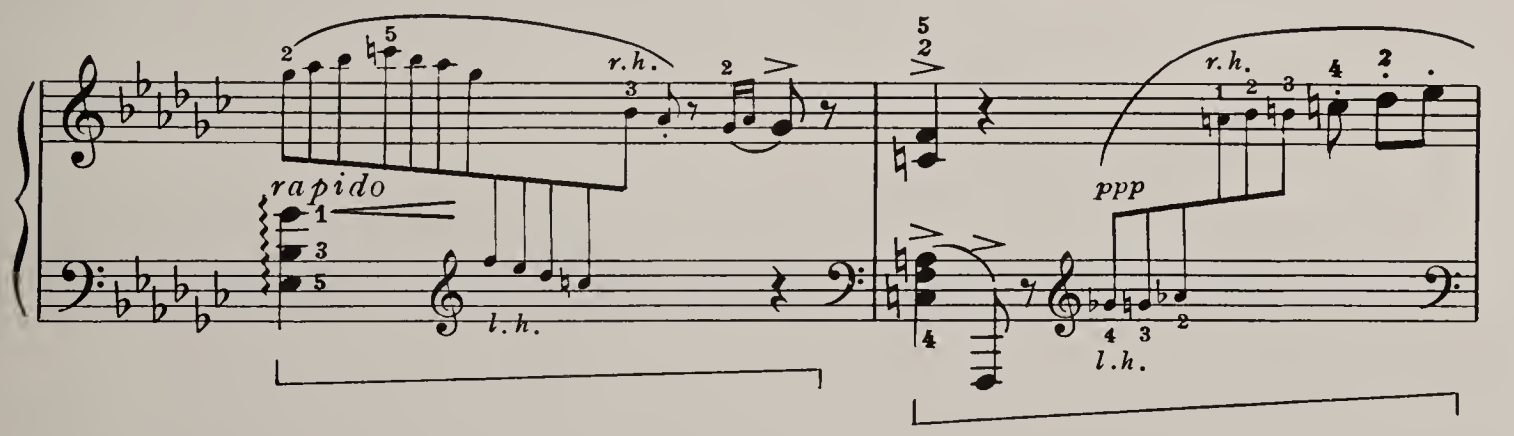


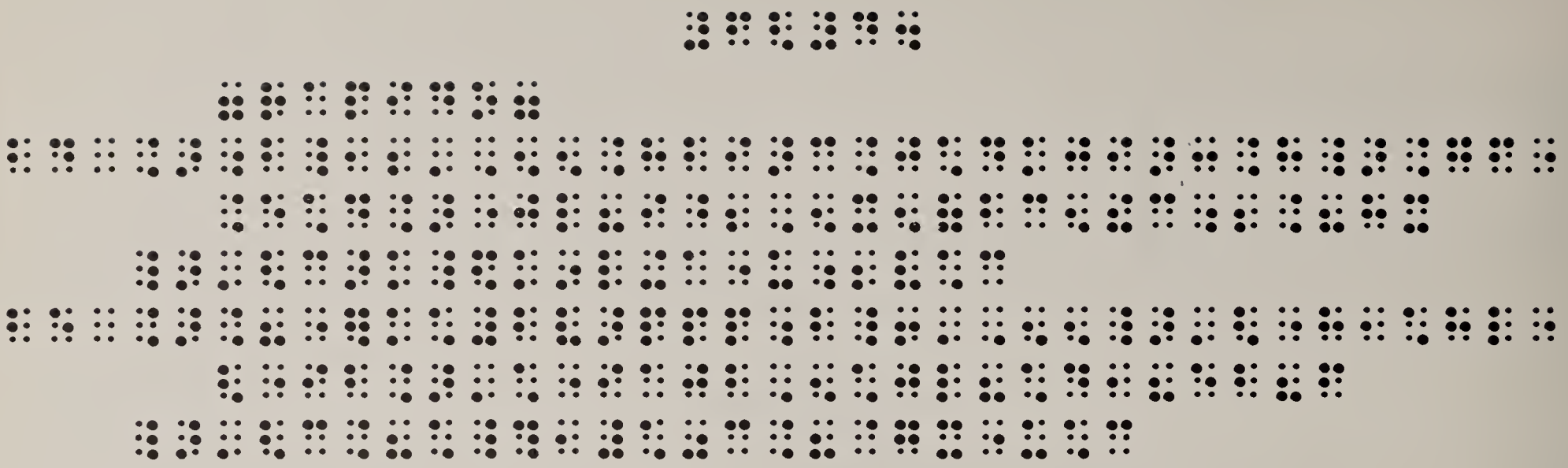


B. Multiple Small-Note Passages

The small-size eighth notes comprising the passages that alternate between the hands in the next two examples are not grace notes without time value. Instead, they figure in the rhythm of the measure and thus are preceded by the small-note sign (dots 6, 2-6) rather than the grace-note sign. (Two grace notes also are present and must be marked correctly.) In instances like these, the print grouping of the notes should be indicated in the braille text with an appropriate grouping sign although no numeral is shown in print. Alignment can be indicated with coincidence signs, or by the spacing of notes. (See Examples 290 and 291, *Manual.*)
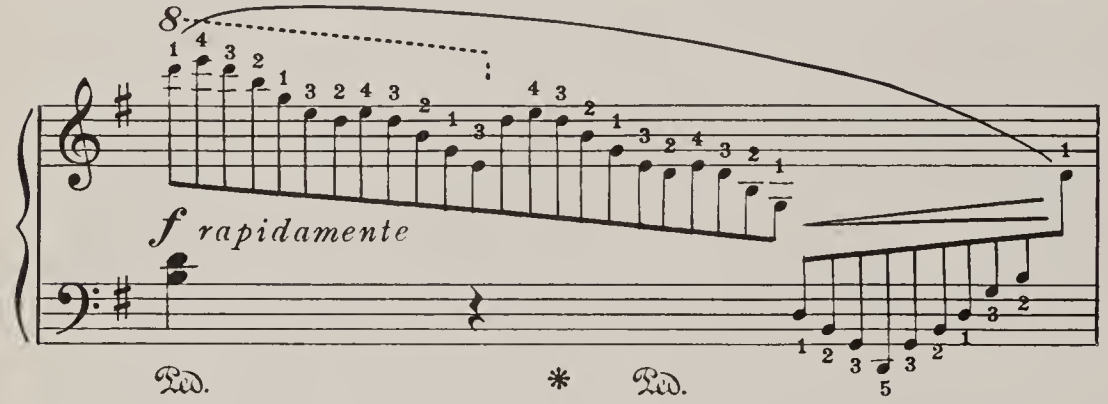
Example C-11. (Key of G-flat, 4/4 time signature)



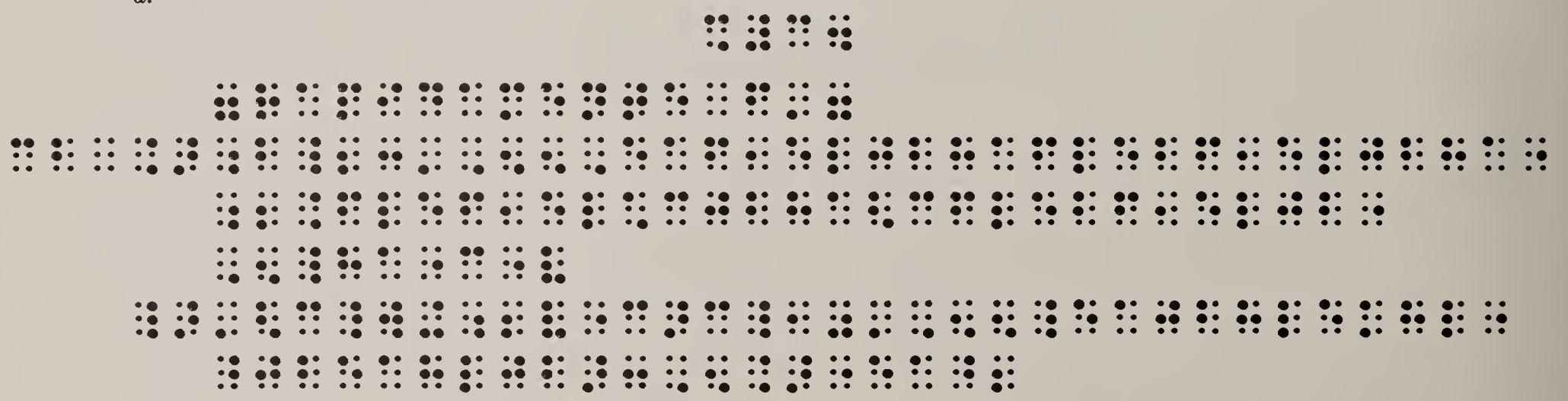


Two solutions are shown for Example C-12. Either one could be used. In the first, the right-hand line is very easy to read. In the second, more lines are required but the beats are aligned clearly, as they are in the print — an important consideration when brailling a passage containing multiple small notes.

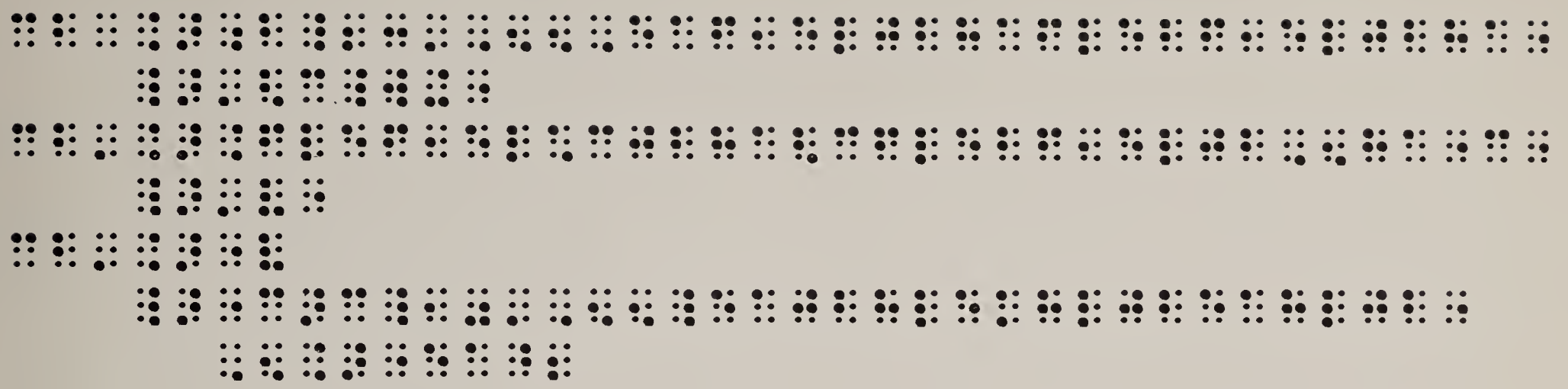
Example C-12. (Key of G, 3/4 time signature)



a.



b.



In the two previous examples it was necessary to introduce the small notes with the small-note sign because, while they figure in the count, they constitute a deviation from the regular rhythm of the measure. In contrast, the notes shown in small type in the next example do not deviate from the normal rhythm. The group of five 16ths, with a quarter stem on the first, forms the fourth beat of the measure, and these notes are small in size merely to save printed space. In such cases, unless a facsimile transcription is specifically requested, the small-note sign is omitted, as in Example 174, *Manual.* (In this example, the size of the type is ignored for the two groups of four 32nds that form the last half of beats one and three, within the 4/4 time signature.) This practice generally has been followed in press-braille music and is illustrated below in Example C-13.
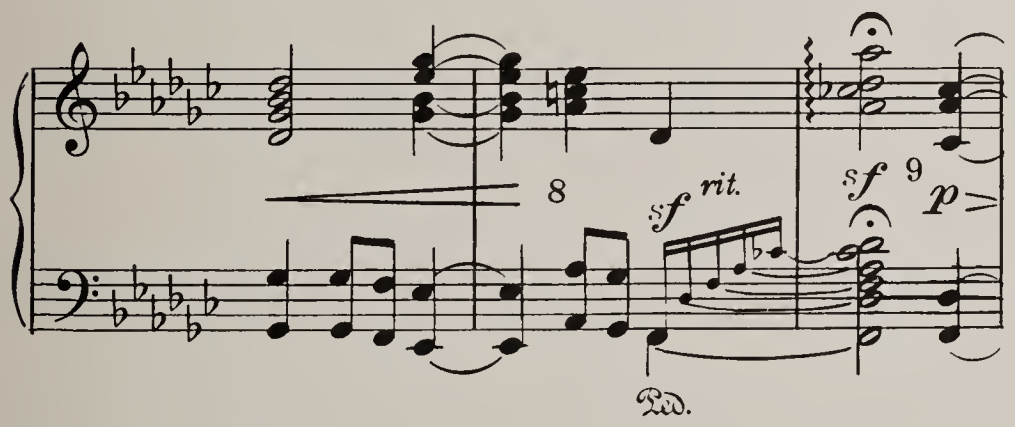
Example C-13. (Key of G-flat, 3/4 time signature)



